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# EXERCISES IN STYLISTICS

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Este libro,  
en tus manos de estudiante,  
es instrumento de trabajo  
para construir tu educación.  
Cúldalo,  
para que sirva también  
a los compañeros que te sigan.

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## ***Nota a la Edición***

*Exercises in Stylistics está destinado a los estudiantes y profesores de lengua inglesa de los Institutos Superiores Pedagógicos.*

*A los primeros, ha de servir en su preparación para los seminarios y clases prácticas de la asignatura Estilística, a los segundos, como instrumento para la superación individual en la lengua extranjera.*

*Para ambos, puede ser un libro de consulta de gran utilidad en otras asignaturas de la especialidad, tales como, Literatura y Tipología Comparada del Español y el Inglés.*

*El libro fue revisado por la Subcomisión de Idiomas Extranjeros del Instituto Central de Ciencias Pedagógicas.*

**DIRECCIÓN DE FORMACIÓN Y PERFECCIONAMIENTO  
DEL PERSONAL PEDAGÓGICO**

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## Introducción

El libro *Exercises in Stylistics* va dirigido a los profesores y alumnos de la Licenciatura en Educación, Especialidad Lengua Inglesa, de nuestros Institutos Superiores Pedagógicos. Este texto se ha elaborado tratando de cumplimentar varios objetivos. El primordial, es el de ~~presentar una serie de ejercicios para las clases prácticas y los seminarios de la asignatura de Estilística, como complemento al texto básico de la asignatura Stylistes de I. R. Galperin, que es eminentemente~~ teórico. El segundo, es el de facilitarles a profesores y alumnos los aspectos teóricos básicos esenciales, en forma resumida y simplificada, y, por último, contribuir, por medio de las obras seleccionadas, al desarrollo ideológico y estético de nuestro alumnado.

El libro consta de tres partes. La primera, que se pudiera llamar, introductoria, trata sobre las dos variantes de la lengua, oral y escrita, la clasificación del vocabulario inglés desde un punto de vista estilístico. La segunda, trata sobre los medios expresivos y recursos estilísticos de la lengua inglesa de acuerdo a los distintos planos: fonético, léxico y sintáctico. Y la tercera, trata sobre los diversos estilos funcionales en que se puede dividir la lengua inglesa, teniendo en cuenta los objetivos que se persiguen en la comunicación y los medios lingüísticos de que se vale el autor para lograrlos.

Esto hace que el libro conste de tres unidades fundamentales y diez subunidades en total. Cada una de las unidades fundamentales tiene una introducción; y para cada una de las subunidades se ha seguido el siguiente formato:

- 1) Una introducción que resume los aspectos teóricos básicos.
- 2) Una serie de ejercicios de diversos tipos.
- 3) Sugerencias para el trabajo independiente de los alumnos.

La mayor parte del libro se dedica a la ejercitación. Cada aspecto tiene un buen número de ejercicios de reconocimiento y de producción. Estos ejercicios, en su mayoría, han sido trabajados en el aula con anterioridad por los autores del libro y por otros profesores que han impartido la asignatura. Para la ejercitación, se han seleccionado

mayormente obras o fragmentos de obras que les son conocidas a los alumnos, por haberlas estudiado en las asignaturas de Práctica Integral 4 y Literatura Inglesa. Esto se ha hecho con la idea de lograr una mayor vinculación entre las asignaturas y a la vez para facilitar el análisis estilístico, ya que el conocimiento del contenido facilita el análisis de la forma.

Se han seleccionado obras de distintos países de habla inglesa, incluyendo literatura de países de África y del Caribe que se encuentran actualmente en busca de sus verdaderas raíces culturales en el proceso de descolonización. Con ello, esperamos contribuir tanto al desarrollo profesoral, cultural y estético de nuestro alumnado, como a su formación integral en los principios del marxismo-leninismo. Deseamos expresar nuestro reconocimiento a la profesora Madeleine Monte, por su ayuda en la preparación de los ejercicios y a la profesora Adrienne Hunter, por habernos facilitado valiosa bibliografía. Nuestro especial agradecimiento al profesor César Valmaña, por su ayuda y asesoramiento.

Los autores

## Part I

# Introduction to Stylistics<sup>1</sup>

Stylistics is a branch of general linguistics that deals with two interrelated aspects: 1) special language media which give the desirable effect to the utterance (expressive means and stylistic devices) and certain sets of language means that achieve a definite aim in communication (functional styles of language).

The first field of study of stylistics (expressive means and stylistic devices – EM's and SD's) is concerned with general language problems such as the aesthetic function in language, synonymous ways of conveying the same idea, emotional coloring in language, the individual manner of an author in making use of language means and the interrelation between language and thought.

The second field of study of stylistics (functional styles of language – FS's) has to do with the oral and written varieties of language, notions of the standard language and constituents of texts larger than the sentence.

This book deals mainly with the two aspects that form the object of study of stylistics. However, we will also work on aspects such as varieties of language and stylistic classification of the English vocabulary which are necessary for the study and exercising of expressive means and stylistic devices as well as functional styles of language.

<sup>1</sup> See I. R. Galperin, *Stylistics*, Higher School Publishing House, Moscow, 1981, p. 9.

## VARIETIES OF LANGUAGE<sup>1</sup>

Language may be classified in different ways. According to the aim of communication, language is divided into various functional styles. According to the actual form of the communication, language may be classified into two varieties: **spoken** and **written**.

Diachronically, the spoken variety is primary and the written secondary. The spoken variety has a great advantage over the written because of the use of the human voice and gestures. This is compensated in the written variety by a careful organization and a more careful selection of words and constructions.

The differences between the two varieties, greater or smaller, according to the periods of development of the English standard language, are usually evident. These differences in all the levels of language—phonological, morphological, lexical and syntactic—may be seen below.

### *Spoken Variety*

### *Written Variety*

#### **Phonological and Morphological Differences**

**Use of contracted forms.** some regarded as violations of grammar rules.

Little use of contracted forms.

<sup>1</sup> See Galperin, op. cit., pp. 35-41.

## *Spoken Variety*

## *Written Variety*

### ***Lexical Differences***

(The most striking)

Colloquial words and phrases.

Intensifying words.

Interjections.

Vulgarisms.

Fill-ups or empty words.

Bookish words and phrases.

### ***Syntactic Differences***

(The most important)

Ellipsis.

String of short sentences with no connectors or with *and*.

Unfinished sentences.

Statement word-order in questions.

Repetition of subject.

Emotive syntactic structures.

Complicated sentence units

Abundance of all kinds of connectives.

## **EXERCISES**

Exercise 1. After reading the excerpts below, do the following:

- identify each as belonging to the oral or the written variety of language. Mention the features that account for your choice,
- change one of those you identify as belonging to the oral variety into the written variety.

1. His father and Billy came in. Jody knew from the sound on the floor that both of them were wearing flat-heeled shoes, but he peered under the table to make sure. His father turned off the oil lamp, for the day had arrived, and he looked stern and disciplinary, but Billy Buck didn't look at Jody at all. He avoided the shy questioning eyes of the boy and soaked a whole piece of toast in his coffee.

(From "The Red Pony" by J. Steinbeck)

- Why, I'm half horse myself, you see my ma died when I was born,

and being my old man was a government packer in the mountains and no cows around most of the time, why, he just gave me mostly mare's milk and horses know that.

(From "The Red Pony" by J. Steinbeck)

3. Pa's not in his bed and Hatty says he's been gone from the house most all night. I went out in the field, and all around the barn, but I couldn't find a trace of him anywhere.

Them fattening hogs always get enough to eat. There's not a one of them that don't weigh seven hundred pounds now, and they're getting bigger every day. Besides taking all that's thrown to them, they make a lot of meals off the chickens that get in there to peck around.

(From "Kneel to the Rising Sun" by E. Caldwell)

4. Sphinx, says the story, was a monster combining many shapes in one. She had the face and voice of a virgin, the wings of a bird, the claws of a griffin. She dwelt on the ridge of a mountain near Thebes and infested the roads, lying in ambush for travellers, whom she would suddenly attack and lay hold of; and when she had mastered them, she propounded to them certain dark and perplexing riddles, which she was thought to have obtained from the Muses.

The fable is an elegant and a wise one, invented apparently in allusion to Science, especially in its application to practical life. Science being the wonder of the ignorant and unskillful, may be not absurdly called a monster. In figure and aspect it is represented as many-shaped, in allusion to the immense variety of matter with which it deals. It is said to have the face and voice of a woman, in respect of its beauty and facility of utterance. Wings are added because the sciences and the discoveries of science spread and fly abroad in a instant; the communication of knowledge being like that of one candle with another which lights up at once. Claws, sharp and hooked, are ascribed to it with great elegance, because the axioms and arguments of science penetrate and hold fast the mind, so that it has no means of evasion or escape, as nails driven deep in. Again, all knowledge may be regarded as having its station on the heights of mountains, for it is deservedly esteemed a thing sublime and lofty, which looks down upon ignorance as from an eminence, and has moreover a spacious prospect on every side, such as we find on hill-tops.

(From "The Sphinx" by F. Bacon)

## Exercise 2. Independent Study.

1. Keeping in mind the characteristics of the two varieties of language do the following:

- a) find 3 excerpts of each variety of language in the readings of the book *Integrated English Practice 4* (Colectivo de Autores del IS-  
PLE. Editorial Pueblo y Educación, La Habana, 1981),
- b) mention the features that account for you choice.

2. Write a paragraph having the characteristics of the written variety of language, then list the characteristics you have included.



## STYLISTIC CLASSIFICATION OF THE ENGLISH VOCABULARY<sup>1</sup>

The word stock of a language may be considered a system made up of independent but interrelated elements. This systematic nature makes it possible to classify or to group the vocabulary according to different bases. For purely stylistic purposes, the English vocabulary may be divided into three main groups or layers: neutral, literary and colloquial.

The neutral layer forms the bulk of the vocabulary. It has a universal character which means that it can be used in all styles of language and in all spheres of human activity. This layer is the most stable of all.

The literary layer has a bookish character and is relatively stable.

The colloquial layer is frequently limited to a definite language community. It has a lively character. This layer is unstable.

Both the literary and the colloquial layers are subdivided into common and special. The common literary and common colloquial vocabulary overlap with the neutral layer and form what is known as standard English (See diagram).

The special literary layer has the following subdivisions:

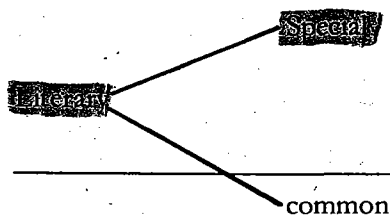
**Terms** – Words used to name a notion characteristic of some special field of knowledge, industry or culture.

*Ex.* photolysis, hyperglycemia, jusegium

**Poetic and highly literary words** – Elevated, mostly archaic or very rarely used words. They form an insignificant layer of the vocabulary.

<sup>1</sup> See Galperin, op. cit., pp. 70-121.

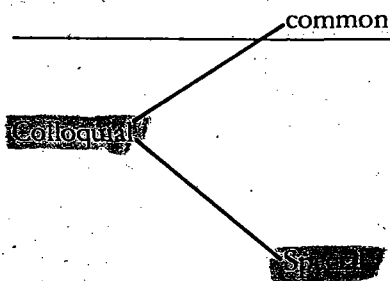
Ex.      poetic      neutral  
          steed      horse  
          rend      tear



terms  
 poetic and highly, literary words  
 archaisms  
 barbarisms  
 foreignisms  
 literary coinages

Neutral

Standard English



slang  
 jargon  
 professionalisms  
 dialectal words  
 vulgarisms  
 colloquial coinages

**Archaisms** – Words that have either dropped out of the language altogether or that are in the process of disappearing because they are rarely used. This group overlaps with the poetic and highly literary words.

**Barbarisms** – Words of foreign origin that form part of the language, although they have not been completely assimilated.

Ex. coup d'état – salon

**Foreignisms** – Words that do not form part of the English language. They are either italicized or underlined.

Ex. I cannot work hard any more, *señora*

**Literary coinages** – Words made up for one particular occasion. They don't usually become part of the word-stock of the language.

Ex. She gave me the queerest, *knowingest*<sup>1</sup> look.

<sup>1</sup> When the examples are within a sentence the word that serves as illustration is italicized.

The special **colloquial** layer has the following subdivisions:

**Slang** – Language of a highly colloquial type considered as below the level of standard educated speech and consisting either of new words or of current words with new meanings.

Ex. broad (woman) dig (like)

**Jargon** – Group of words whose aim is to preserve secrecy within one of another social group. They are generally old words with new meanings, “a code within a code.”

Ex. grease (money)

loaf (head)

**Professionalisms** – Words used in a definite trade or profession by people connected by common interests.

Ex. spark (a radio-operator)

tin-hat (helmet)

**Dialectal words** – Words that remain beyond the boundaries of standard English; their use is confined to a definite locality.

Ex. baccy (tobacco), winder (window)

**Vulgarisms** – Coarse words used in highly colloquial emotive language.

There are two types:

1. **expletives** and swear words of an abusive character.

Ex. damn, bloody, hell

2. **obscene words** (sometimes called “four-letter words” because of their form)

**Colloquial coinages** (nonce) – Words coined for one particular occasion like literary coinages; but unlike the latter, colloquial coinages are spontaneous and disappear quickly leaving no trace.

“Where have you been, big shot?”

“Don’t *big shot* me.”

## EXERCISES

Exercise 1. After reading the excerpts below, do the following:

a) find from the spoken variety:

- contracted forms
- violations of grammar rules
- swear words and vulgarisms
- colloquial words or phrases
- fill-ups or empty words
- ellipsis
- emotive syntactic structures

- b) find a paragraph with some characteristics of the written variety of language
- c) classify the bulk of the vocabulary used in the paragraph you selected
- d) find examples of:
  - common literary words
  - special literary words such as barbarisms and foreignisms

That evening we were sitting in the front room of Ma. Schrikker's place when the door opened and this boy came in. He was tall and young and thin as a billiard cue and had beautiful red gold hair combed in a high pompadour, and a pink-white skin. He looked very young and handsome and a little like one of those johns you see on the screen.

We were drinking some of Ma. Schrikker's wine and taking our time about it because we had nowhere else to go that evening.

She was fat and dark and jolly and always had a welcome smile for everybody, especially when they were customers. Although I thought her joviality was stimulated by anticipation of a rise in sales every time somebody arrived, because there were times when she was a real menace.

"How you keeping, pally?" Arthur asked the boy. He was a little drunk from the red and that made him friendlier than ever.

"Fine", the boy said shyly. "I'm fine".

"Well", Arthur said. "Have a glass of wine, pal."

Arthur smiled at the boy and then turning to the door to the back of the house called, "Ma, another bottle of the red. Asseblief Please. Another one of the red."

"I heard you", the woman's voice growled from the back. "Do you think I'm deaf?"

"No", Arthur replied. "Who said you was deaf? But send another red, man. And let the girl bring it. The lighty here is anxious to see her. He is an awake boy, a real smart *jub*, I like him".

"Gwarn", Ma Schrikker said, "You think you funny, mos".

"Charles Chaplin", Arthur grinned.

Just then the girl came in carrying the bottle of wine on a tray and Arthur said: "*Hier's sy*. Here she is. Your boy waits for you". And looking at the girl I saw the deep blush under the smooth beautiful skin. Her skin was the color of amber wine, and she had dark brown eyes, bright and soft, and around her oval face her hair was very black and curly. The soft, full lips smiled shyly as she blushed. She

did not look at the boy, but knew that he was there, and looking at him in turn I could see the deep flush of his own face and the gentle lowering of the eyelids as he watched her.

She placed the tray on the table and turned away and Arthur laughed. "No, man. Where can you go with the boy here and all. Sit down, *bokkie*". Arthur lifted his glass in the direction of the boy and girl and announced:

"To the bride and groom. May all your troubles be little ones."

"Stop it", the girl said and she looked at Arthur.

"Stop watter?" Arthur asked blankly. "Stop the wedding? There must be a wedding."

He got up as if he was going to propose a toast, but sat down again when his legs wouldn't hold him.

"Hell, cut it out, man," I told him. "Let's make finish and blow."

"What'd I do?" he asked, "Now what did I do, man?" He swayed on his feet. I put a hand under his arm. "I reckon we better blow," I said "*Ja*", Ma Schrikker said. "He had enough. You better take him home."

"Hell, I isn't so drunk," Arthur said. "Let me go, man."

"You awright?" I asked.

"Sure, man why not?" "What the hell?" he complained. "What they get so funny about?"

"You know that white boy can't marry the girl, even though he may love her. It isn't allowed."

"Jesus", Arthur said in the dark. "Jesus, what the hell."

(From "A Glass of Wine" by A. La Guma)

Exercise 2. After reading the excerpts below, do the following

- point out words that you consider highly literary or poetic,
- give their neutral equivalents,
- point out words that you consider terms,
- explain whether they may be considered determinized or not.

There was a young prince, lord of all the land, and he found a maiden of indescribable beauty and delightfulness... Love was theirs... It was theirs for a year, and then suddenly, because of some venomous sting she died. She died and for a while the prince was utterly prostrated... He did not rend his garments nor defile himself with ashes and sacheloth as the custom was, for his love was too great for such extravagances... Year followed year and he devoted himself to building and adorning the Pearl of Love. A great foundation was

hewn of the living rock in a place whence one seemed to be looking at the snowy wilderness of the mountains ...Here he put the sarcophagus of alabaster beneath a pavillion of cunning workmanship, and about it there were set pillars of strange and lovely stone and wrought and fretted walls, and a great casket of masonry bearing a dome and pinnacles and cuppolas as exquisite as a jewel.

(From "The Pearl of Love" by H. G. Wells)

Exercise 3. After reading all the sentences below, do the following:

- a) point out all the terms,
  - b) tell the branch of knowledge they belong to.
1. Release of closure (with or without affrication) may be followed by a small puff of air (aspiration). This is the case with the standard English voiceless plosives in initial position.
  2. Two great discoveries, the materialistic conception of history and the revolution of the great secret of capitalistic production through surplus-value we owe to Marx.
  3. If a piece of asbestos fibre is steeped in a solution of platinum and then heated, the asbestos becomes coated with a thin grey coating of spongy platinum.
  4. It is very easy to decompose sulphuric acid into the anhydride and water. Gentle heating will effect it, and if the solution be strong, the decomposition is spontaneous.
  5. As the scientific and technological revolution frees man more and more from physical effort, there is an alarming growth of cardio-vascular ailments throughout the world. Nevertheless, science offers an effective antidote: exercise and sport.
  6. It is common knowledge that with the dollar serving as the leading capitalist currency, the USA is pressuring its main rivals, Japan and West Germany, to modify their economic policies.

Exercise 4. After reading the excerpts below, do the following:

- a) point out the terms and analyze their stylistic function,
- b) whenever possible, explain the interplay of meaning by giving the word or words the terms stand for.

At a turn of path Philip suddenly became aware of a young girl advancing to meet him. Her spinal column, though shorter than his, was elongated and erect, and Philip saw at once that she was not a chimpanzee. She wore no hat and the thick capillary growth that

covered her cranium waved in the sunlight and fell low over her eye-sockets. The elasticity of her step revealed not the slightest trace of appendicitis or locomotor ataxia, while all thought of eczema, measles or spotty discoloration was precluded by the smoothness and homogeneity of her skin.

At the sight of Philip the subcutaneous pigmentation of the girl's face underwent an intensification. At the same time the beating of the young man's heart produced in his countenance also a temporary inflammation due to an underoxydization of the tissues of his face. They met, and their hands instinctively clasped by an interadjustment of the bones known only in mankind and the higher apes but not seen in the dog... Philip drew the girl's form towards him till he had it close to his own form and parallel to it, both remaining perpendicular, and then bending the upper vertebrae of his spinal column forwards and sideways he introduced his face into a close proximity with hers. In this attitude, difficult to sustain for a prolonged period, he brought his upper and lower lips together, protruded them forward, and placed them softly against hers in a movement seen also in the orang-outang but never in the hippopotamus.

(S. Leacock)

Exercise 5. After reading the fragment below, do the following:

- a) point out any archaic, obsolescent, or obsolete words,
- b) point out barbarisms and foreignisms. In the case of barbarisms, explain in what aspect they show an incomplete assimilation into English: spelling, pronunciation, or grammar.

1. "O where hae ye been, Lord Randal my son?

O where hae ye been, my handsome young man?

"I hae been to the wild wood, mother, make my bed soon,

For I'm weary wi hunting and fain wald lie down."

2. The Infanta made a little moue of disappointment and shrugged her shoulders. A procession of noble boys fantastically dressed as toreadors came out to meet her.

The children cried out: *Bravo toro!*

The young count obtained permission from the Infanta to give the *coup de grace*.

(O. Wilde)

3. But for him they would have gone to their lives end without knowing that *pognon* meant money; *rouspétance*, assaulting the police;

*thune* a five-franc piece; and *bouffer*, to take nourishment. He made (according to his own statement) French a living language.

(W. J. Locke)

4. "Thou art the man" cried Jakes after a solemn pause, <sup>CS</sup>leaning over the cushion.

"Seventy times seven times didst thou gapingly contort thy visage —seventy times seven did I take council with my soul lol this is human weakness: this also may be absolved! The first of the seventy-first is come. Brethren —execute upon him the judgement written".

(E. Brontë)

5. Anon she murmured, "Guido" —and bewhiles a deep sigh rent her breast... She was begirt with a flowing kirtle of deep blue, bebound with a belt, bebuckled with a silvern clasp, while about her waist a stomacher of point lace ended in a ruffled farthingale at her throat. On her head she bore a sugar-loaf hat shaped like an extinguisher and pointing backward at an angle of 45 degrees. "Guido", she murmured, "Guido".

And erstwhile she would wring her hands as one distrougt and mutter, "He cometh not".

(S. Leacock)

6. "He of the iron garment", said Daigety, entering, is bounden unto you, Mac Eagh, and this noble lord shall be bounden also.

He had at his back a satchel, which seemed to contain a few necessities, a hawking gauntlet on his left hand, though he carried no bird, and in his right hand a stout hunter's pole.

(W. Scott)

Exercise 6. After reading the sentences below, define the pattern of creation of the italicized coinages:

1. She was a young and *unbeautiful* woman.
2. She was waiting for something to happen or for everything to *unhappen*.
3. Oh, it was the *killingest* thing you ever saw.
4. She's the *goddamest* woman I ever met.



5. So I'm not just talented. I'm *geniused*.
6. The country became his *stepfatherland*.
7. Mrs. Tribute, "*My deared*" everybody, even things inanimate, such as the pump in the dairy.

Exercise 7. After reading the fragments below, do the following:

- a) point out jargonisms, vulgarisms, slang, dialectal words and colloquial coinages.
- b) whenever possible, give their neutral equivalent.

1. Shorty would take me to frantic scenes in different chick's and cat's pads, where with the light and the juke down mellow, everybody juiced back and jumped. I met chicks who were as fine as May wine and cats who were hip to all.

2. He thought a sister who gave me a pad, not charging me rent, not even running me out to find some slave couldn't be all bad (*slave* meant work, a job).

3. As a fish (prison slang for a new inmate) at Charlestown, I was miserable.

4. At sixteen, I didn't have the money to buy a Cadillac, but she had her own fine rubber, as we called a car in those days.  
(The parentheses were inserted by the author himself.)

(From *An Autobiography of Malcom X*)

5. We was setting on the front steps, when out comes his aunt Polly with a letter in her hand and says, "Tom, I reckon you've got to pack and go to Arkansas -your aunt Sally wants you."

"Well", he says, "I'm right down sorry, aunt Polly, but I reckon I got to be excused for the present."

"You'll be excused! Well, the idea of talking like that to me! If I hear another word out of you about what you'll be excused from and what you won't, I say I'll excuse you-with a hickory!"

(M. Twain)

6. "Hey Jo-jo! What is the time? Ten o'clock a'ready? Le'me star to cook me chicken that me man buy for me, even if e have a so' foot... I don't know how long it will last before e get drunk and kick me out o' here. Then I will have to go dawg'n round other o'people to see if I could pick up what they t'row' way."

(C.L.R. James)

7. "Now take fried, crocked, squiffed, loaded, plastered, blotto, tidle, soaked, boiled, stinko, oiled, polluted."

"Yes", I said.

"That's next set of words I am decreasing my vocabulary by," said Altherton.

"Tossing them all out in favor of--"

"Intoxicated", I supplied.

(P.G. Wodehouse)

8. "...give it back to me, you rotten devil. You know damn well it doesn't say that. I'll kick your big fat belly. I swear I will."

(J. Braine)

9. I'm no damned fool! I couldn't go on believing forever that gang was going to change the world by shooting off their loud traps on soapboxes and sneaking around blowing up a lousy building or a bridge! I got wise, it was all a crazy pipe dream.

(E.O. Neill)

10. I love you mucher  
Plenty mucher? Me tooer.

(J. Braine)

11. I'll disown you. I'll disinherit you. I'll unget you! and damn me if I ever call you back again.

(R. Sheridan)

12. She came out of her sleep in a nightmare struggle for breath, her eyes distended in horror, the strangling cough tearing her again and again ... Bart gave her the needle.

(D. Cusack)

13. "How long did they cook you! Dongere's stopped short and looked at him." "How long did they cook you?" --"Since eight this morning.

Over twelve hours ..."

... "You didn't unbutton then? After twelve hours of it?"

... "Me?" ... "They get a lot of dancing to do before they'll get anything out of me."

(T. Howard)

Exercise 8. After reading the excerpts below, do the following:

- a) tell if the italicized words are special literary or special colloquial,
- b) classify them according to their sub-divisions,
- c) rewrite the sentences using a neutral vocabulary.

1. Then *loathe* me when *thou wilt*.
2. I'm going back to the kitchen with the *nigger* and *bright* boy.
3. Upon this Williams said, in an angry and very peremptory tone, "Oh, put that candle out, put it out immediately. We shall be burned in our beds." If the British had been awake, Mr. Williams would have roused a *mutinous* protest against his *arrogant mandate*. But Germans are generally mild and *facile* in their tempers; so the light was *complacently extinguished*.
4. A poet could not be gay in such a *jocund* company.
5. Thus *mellowed* to that tender light  
which heaven the *gaudy* day denies  
One shade the more, one ray the less  
Had half impaired the nameless grace
6. It would be *tedious* to describe to Your Majesty the *numberless voyages* and the long dreary flights which the *chagrined* Sultan and Vizier now took.
7. Some *folks* have all the luck.
8. One of the *dames* says, "What do you mean, you big Irish *bum*?"
9. Though he rarely *heeded* to its *summons* -cagy boy that he was- the telephone rang oftenest for Nick.
10. All night I lay awake and worried my *can* off.
11. Fifty *grand* is a lot of *dough*.
12. "That guy just *ain't hep*," Mazzi said decisively. "He's as *unhep* as a box, I can't stand people who ain't hep."
13. A *cove* couldn't be too careful.
14. "George", she said, "you're a *rotten* liar ... The part about the peace of Europe is all *bosh*."

Exercise 9. After reading the excerpts below, do the following:

- a) point out the words that are either literary or colloquial in the following fragments,
- b) rewrite the fragments using a neutral vocabulary. Make any necessary changes.

He swayed on the car platform until Sixty-third Street was reached. There he alighted and stood for a moment surveying idly the populous corner. Two blocks down into the lunchroom. Hungry men from the shops and offices of the district were bent on food. The waitresses asked: "Coffee? What kinda pie do you want? What's yours?"

"Blueberry pie," said Nick, "with strawberry ice-cream."

Inured as she was to the horrors of gastronomic miscegenation, the waitress recoiled at this.

"Say, I don't think you'd like that. They don't mix so very good ... He ate in silence. Then: "How old was you when you married Pa?" "Me? Say I wasn't no more'n a kid. I gotta laugh when I think of it." "What was Pa earning?"

"Say, earn! If he'd of earned what you was earning now, we'd of thought we was millionaires ... But look what good money he's getting now! If I was you, I wouldn't stick around no old garage for what they give you. You could get a good job in the works with Pa; first thing you know you'd be pulling down big money. Takes a lot of money nowadays for a feller to get married.

(From "The Afternoon of a Faun" by E. Ferber)

Exercise 10. Rewrite the excerpt given in Exercise 7 No. 1 page using a neutral vocabulary. Make any necessary changes.

Exercise 11. After reading the excerpt below, analyze the type of vocabulary used.

Will all great Neptune's ocean wash this blood  
Clear from my hand? No; this my hand will rather  
The multitudinous seas incarnadine  
Making the green one red.

(From *Macbeth* by W. Shakespeare)

Exercise 12. After reading the excerpt below, do the following:

- explain why the author represented the speech of the character as he did,
- comment on its stylistic effect,
- rewrite the excerpt using a neutral vocabulary.

"Sir, I hope I never had nowt to say not fitten for a born lady to year, sin I were born myseln," was a reply accompanied with a slight flush. "Very well," said Mr. Bounderby, pushing away his plate and leaning back. "Fire away".

"I ha' coom," Stephen began, raising his eyes from the floor, after a moment's consideration, "to ask yo yor advice. I need't ever-much. I were married on Eas'r Monday nineteen year sin, long and dree. She were a young lass—pretty enow—wif good accounts of herseln. Well! She went bad soon. Not along og me. Gonnows I were not a unkind husband to her."

"I have heard all this before," said Mr. Bounderby. "She took to drinking, left off working, sold furniture, pawned the clothes, and played old Gooseberry."

"I were patient wif her."

("The more fool you, I think," said Mr. Bounderby, in confidence to his wine-glass)

"I were very patient wif her. I tried to wean her fra't ower and ower agen. I tried this, I tried that, I tried t' other. I ha' gone home, many's the time, and found all vanished as I had in the world, and her without a sense left to bless herseln lying on bare ground. I ha' dun' t not once, not twice-twenty time!

"From bad to worse, from worse to worsen. She left me. She disgraced herseln everyways, bitter and bad. She coom back, she coom back, she coom back. What could I do t' hinder her? I ha' walked the streets nights long, ere ever I'd go home. I ha' gone t' th' brigg, minded to fling myseln ower, and ha' no more on 't. I ha' bore that much that I were owd when a were young."

(From *Hard Times* by Ch. Dickens)

### Exercise 13. Independent Study.

1. Keeping in mind the stylistic classification of the English vocabulary, do the following:

- a) analyze the vocabulary of the poem "Our Anglo-Saxon Tongue" in the book *Integrated English Practice 4*.
- b) analyze the vocabulary of one the short stories suggested below; Compare the language of the characters and that of the author.

HENRY, O: "THE GREEN DOOR", in *Integrated English Practice 4*.

HEMINGWAY, E: THE KILLERS, in *An Anthology of Famous American Short Stories*.

GALSWORTHY, J: THE APPLE TREE, in *An Anthology of Famous British Short Stories*.

## Part II

# Expressive Means and Stylistic Devices<sup>1</sup>

Stylistics has as its first object of study the special language media which give the desirable effect to the utterance. Those language media are what we call expressive means and stylistic devices. (EM's and SD's).

The expressive means of a language may be defined as those phonetic, morphological, lexical and syntactic forms used in language as a system for the purpose of giving a logical or motive emphasis to the utterance. The most powerful expressive means are the phonetic ones such as pitch, melody, stress, whispering, and other ways of using the voice.

Among the morphological expressive means we have *shall* in the second and third persons and such diminutive and derogatory suffixes as *y/ie*, *-let*, and *-ling*, as in *dearie*, *moonlet*, and *hireling*.

At the lexical level there are words charged with emotive meaning such as interjections, epithets, slang and vulgar words, archaic and poetic words. Set expressions and proverbs also give emphasis to the utterance.

At the syntactic level there are many constructions which emphasize an utterance, such as the type of colloquial construction *Fool that he was* or the more formal inverted pattern *Never will he go there again*.

A stylistic device may be defined as an intentional intensification of some structural and/or semantic property of a language unit which is generalized and thus becomes a generative model. Stylistic devices are marked units which always carry some additional infor-

<sup>1</sup> See Galperin, op. cit., pp. 25-32.

~~mation~~ They usually show an interplay of two meanings, one of them standing out over the other as in the example *The night has swallowed him up*, where the word *swallow* has the dictionary meaning "to take through the mouth into the "esophagus" and the contextual meaning "to make disappear or vanish."

~~There are differences between expressive means and stylistic devices.~~ In order to distinguish between them, we must keep in mind that expressive means are facts of language; they appear in grammar books and dictionaries. They are often predictable and used unconsciously, following the natural course of thought. Stylistic devices are not usually predictable. They are used intentionally for some artistic effect and sometimes they are difficult to understand. There is an interrelation between expressive means and stylistic devices: facts of language may become stylistic devices. Stylistic devices, when trite or overused, become facts of language or expressive means.

In this book we will go over three different types of expressive means and stylistic devices: *phonetic*, *lexical* and *syntactic*.

## **Phonetic Expressive Means and Stylistic Devices<sup>1</sup>**

An important element to take into consideration when analyzing an utterance—besides structure and meaning—is the way a word, a phrase or a sentence sounds. The sounds of most words taken separately have little or no aesthetic value. It is in a combination with other words that a word may acquire the desired phonetic effect.

In poetry, specifically, the arrangement of sounds has a definite artistic function. The phonetic stylistic devices that secure this artistic function are *onomatopoeia*, *alliteration*, *rhyme* and *rhythm*.

**Onomatopoeia** is a device which consists of a combination of speech sounds that aims at imitating sounds produced in nature by things, people, and animals. It can be direct—based on individual words, and indirect—And the silken, sad, uncertain, rustling of each purple curtain (Indirect) (imitation of the sounds produced by a curtain)

(E. A. Poe)

**Alliteration** is a device which aims at giving a melodic effect to the utterance by the repetition of mainly initial sounds (especially consonants) in close succession.

*Ex.* Deep into the darkness peering long I stood there wondering, fearing,

Doubting, dreaming dreams no mortal ever dared to dream before

(E. A. Poe)

<sup>1</sup> See Galperin, op. cit., pp. 123-135.



\_\_\_\_\_ is a device that consists in the repetition of identical or similar terminal sound combinations in words generally placed at the end of the lines.

Ex. The woods are lovely, dark, and deep  
But I have promises to, keep.  
And miles to go before I sleep

(R. Frost)

\_\_\_\_\_ is a device characterized by the regular recurrence of elements as beat or accent, in alternation with opposite or different elements.

Ex. Whose woods these are I think I know  
His house is in the village though  
(alternation of unstressed-stressed syllables)

(R. Frost)

## EXERCISES

Exercise 1. After reading the excerpts below, do the following:

- find all examples of onomatopoeia, alliteration and rhyme
- classify the onomatopoeia as direct or indirect
- classify the rhyme as end or internal, and as full or incomplete
- mark the stresses and comment on the rhythmical pattern of fragments 4, 5 and 6.

1. The savage monster was minded to sever  
Lives from bodies ere break of day,  
To feast his fill of the flesh of men,  
But he was not fated to glut his greed  
With more of mankind when the night was-ended.

(From "Beowulf")

2. A fair field full of folk found I there between  
Of all manners of men, the mean and the rich  
Working and wandering as the world requireth.

(From "Piers the Plowman" by W. Langland)

3. Tlot-tlot, tlot-tlot: Had they heard it?  
The horse-hoofs ringing clear .  
Tlot-tlot, tlot-tlot, in the distance  
Were they deaf that they did not hear?

(From "The Highwayman" by A. Noyes)

3. Once upon a midnight dreary, while I pondered, weak and weary  
Over many a quaint and curious volume of forgotten lore  
While I nodded, nearly napping, suddenly there came a tapping  
As of someone gently rapping, rapping at my chamber door.

(From "The Raven" by E. A. Poe)

5. Sweet and low, sweet and low,  
Wind the western sea,  
Low, low, breathe and blow,  
Wind of the western sea!

(From "Sweet and Low" by A. Tennyson)

6. What is the worst of woes that wait on age?  
What stamps the wrinkle deeper on the brow?  
To view each loved one blotted from life's page,  
And be alone on earth, as I am now.

(From "Childe Harold" by Lord Byron)

7. I must go down to the seas again,  
To the lonely sea and the sky,  
And all I ask is a tall ship  
And a star to steer her by;  
And the wheel's kick, and the wind's song  
And a white sail's shaking  
And a gray mist on the sea's face  
And a gray dawn breaking.

(From "Sea Fever" by J. Masfield)

Exercise 2. After reading the excerpts below, do the following:

- find all examples of onomatopoeia and alliteration
- in the case of onomatopoeia, tell the sound it tries to imitate.

1. He swallowed the hint with a gulp and a gasp and a grin.
2. You lean, long, lanky, lousey bastard...
3. "Sh-sh."

"But I am whispering." This continual shushing annoyed him.

4. The wicky, wacky, wocky bird,  
He sings a song that can't be heard...  
He sings a song that can't be heard.  
The wicky, wacky, wocky bird.  
The wicky, wacky, wocky mouse...  
He built himself a little house...  
But snug he lived inside his house.

The wicky, wacky, wocky mouse.

5. There was all the excitement of a race about it. Chirp, chirp, chirp!  
Cricket a mile ahead. Hum, hum, hum-m-m! Kettle making play in the distance, like a great top. Chirp, chirp, chirp! Cricket round the corner. Hum, hum, hum-m-m! Kettle sticking to him in his own way; no idea of giving in. Chirp, chirp, chirp! Cricket fresher than ever, Hum, hum, hum-m-m! Kettle slow and steady. Chirp, chirp, chirp! Cricket going in to finish him. Hum, hum, hum-m-m! Kettle not be finished.

(From *The Cricket on the Hearth* by Ch. Dickens)

Exercise 3. After reading the fragments below, do the following.

- a) find 4 examples of end rhyme; classify them as full or incomplete
- b) find 2 examples of internal rhyme; classify them as full or incomplete
- c) find 3 examples of alliteration
- d) find 3 examples of direct onomatopoeia
- e) find 1 example of indirect onomatopoeia

Hear the sledges with the bells

Silver bells!

What a world of merriment their melody foretells!

How they tinkle, tinkle, tinkle,

In the icy air of night!

While the stars that oversprinkle

All the heavens seem to twinkle

With a crystalline delight!

Keeping time, time, time,

In a sort of runic rhyme

To the tintinnabulation that to musically wells

From the bells, bells, bells, bells,  
 Bells, bells, bells  
 From the jingling and the tinkling of the bells ...  
 Oh, the bells, bells, bells!  
 What a tale their terror tells  
 Of Despair!  
 How they clang, and clash, and roar!  
 What a horror they outpour  
 On the bosom of the palpitating air!

(From "The Bells" by E.A. Poe)

Exercise 4. After reading the poem, below, do the following:

- a) in the first stanza, find 2 examples of direct onomatopoeia
- b) in the second stanza, find 2 examples of full rhyme, both end and internal
- c) in the third and fourth stanzas, find 2 examples of alliteration
- d) in the fourth stanza, find 1 example of indirect onomatopoeia

## **CALYPSO**

The stonehead skirted,  
 Arched and bloomed into islands:  
 Cuba, San Domingo, Jamaica, Puerto Rico,  
 Granada, Guadalupe, Bon-Aire ...  
 Curved stone hissed into reef,  
 Waved teeth sprang into clay,  
 White splash flashed into spray:  
 Bathsheba, Montego Bay ...  
 Bloom of the arc in summer.

The islands roared into green plantations  
 Ruled by silver sugar cane—  
 Sweat and profit, cutless profit—  
 Islands ruled by sugar cane.  
 And of course it was a wonderful time,  
 A profitable, hospitable, well-worth-your time,  
 When captains carried receipt for rices,

Letters, spices, wigs;  
Opera glasses, swaggering asses,  
Debtors, vices, pigs ...  
Oh, it was a wonderful time,  
An elegant, benevolent, redolent time!  
And young Mrs. P's quick, irrelevant crime  
At four o'clock in the morning ...

But what of black Sam with the big, splayed toes  
And the shoe-black shiny skin?  
He carries bucketfuls of water,  
'Cause his ma's just had another daughter ...  
And what of John with the European name,  
Who went to school and dreamt of fame,  
His boss one day called him a fool—  
And the boss hadn't even been to school.

Steel drum, steel drum,  
Hit the hot calypso dancing.  
Hot rum, hot rum—  
Who's goin' stop this bacchanalling?  
For we glance the banjo, dance the limbo,  
Grow our crops by maljo,  
Have loose morals, gather corals  
Father our neighbor's quarrel ...

Perhaps when they come with their cameras and straw hats,  
Sacred pink tourists from the frozen North,  
We should get down to those white beaches  
There, if we don't wear breeches!  
It becomes an island dance'  
Some people doin' well  
While others are catching hell.  
Oh, the boss gave our Johnny the sack,  
Though we begged him, please, please,  
To take him back.  
So the boy now migrating overseas.

(E. Brathwaite)

Exercise 5. After reading the poem "The Passionate Shepherd to His Love" on page 57 and "The Nymph's Reply to the Shepherd" on page 65, analyze all the phonetic devices present in each poem.

Exercise 6. Independent Study.

Analyze any of the poems suggested below keeping in mind the phonetic stylistic devices.

*Suggestions:*

NOYES, A: "The Highwayman", in *Brighter English*.

WORDSWORTH, W: "The Solitary Reaper", in *The Literature of Great Britain*.

## LEXICAL EXPRESSIVE MEANS AND STYLISTIC DEVICES<sup>1</sup>

Within the lexical EM's and SD's, we will study three different groups: those based on the interaction of different types of meaning, those based on intensification of a certain feature of a thing or phenomenon, and those based on a special use of set expressions.

There are four subdivisions of EM's and SD's based on the interaction of different types of lexical meaning: interaction of primary and contextual meaning, interaction of primary and derivative meaning, interaction of logical and emotive meaning, and interaction of logical and nominal meaning.

**Metaphor** – A device based on the identification of two objects or phenomena that seem to have nothing in common.

Ex. He was a *hawk*.

(E. Hemingway)

**Metonymy** – A device based on the use of the name of one thing for that of another with which it is associated.

Ex. The praise ... was enthusiastic enough to have delighted any writer who earns his living by his *pen*.

(S. Maugham)

**Irony** – A device based on the interplay of two meanings that stand in opposition.

Ex. It must be pleasant to wake up in the middle of the night and find a burglar in your room.

<sup>1</sup> See Galperin, op. cit., pp. 136-190.

### ~~Interjections of [unclear] and [unclear] Meaning~~

**Zeugma** – A device that consists in the use of a word in the same grammatical function as two words that are near but having different semantic relations with each. The semantic relations are different because the word is used in both its primary and its figurative meaning.

Ex. I had money in my pocket and misery in my heart.

**Pun** – A device based on two well-known meanings of a word either through polysemy or homonymy.

Ex. Dr. Bell fell down the *well*<sup>1</sup> and broke his collar bone. Doctors should attend the sick and leave the *well*<sup>2</sup> alone. (Based on homonymy).

### ~~Interjections of [unclear] and [unclear] Meaning~~

**Interjections** – Words used as expressive means to convey emotive emphasis. There are two types: primary interjections which have no logical meaning, only emotive; and derivative, which have some logical meaning, although obliterated by the volume of emotiveness when they are used as interjections.

Ex. Oh! Bah! (Primary).

Goodness! Dear me! (Derivative).

**Epithet** – A device based on the interplay of emotive and logical meaning in an attributive word, phrase or sentence used to characterize an object. It is subjective and evaluative.

Ex. Her head was small and round and it held *small* and *round* convictions.

(J. Steinbeck)

**Oxymoron** – A device based on the combination of two words that clash because of their opposite meanings.

Ex. She was filled with a *glad terror*.

### ~~Interjections of [unclear] and [unclear] Meaning~~

**Antonomasia** – A device that consists in the use of a proper noun as a common noun or the other way around.

Ex. The Gioconda<sup>3</sup> smile (A. Huxley) proper noun used as common.

<sup>1</sup> a pit or whole sunk into the earth to reach a supply of water.

<sup>2</sup> healthy persons.

<sup>3</sup> Leonardo da Vinci famous painting also known as *The Mona Lisa*.



Characters in the play *Sweet Bird of Youth* by T. Williams

Heavenly – girl )

Chance – boy ) common nouns used as proper

Boss – father )

**Simile** – A device that consists in the comparison of objects or phenomena that belong to entirely different classes.

Ex. He stood immovable, like a rock in a torrent.

(J. Reed)

**Hyperbole** – A device consisting in a deliberate exaggeration of a thing or phenomenon.

Ex. I'd cross the world to find you a pin.

(A. Coppard)

**Periphrase** – A device that consists in the use of a phrase in place of a shorter and plainer form of expression

Ex. He spoke the language of Racine.<sup>1</sup>

**Euphemism** – A device that consists in the use of a more acceptable or conventional word or phrase in place of an unpleasant or undesirable one.

Ex. Jean passed quickly between two buses so that two drivers used *the same qualitative word*.

**Proverbs and sayings** – Brief statements expressing the life experience of a community. They are usually didactic and image bearing. A modified version of a proverb may be considered an SD.

Ex. "Come!" he said, "milk's spilt." (J. Galsworthy) from the proverb

"It's no use crying over spilt milk."

**Epigrams** – Terse, witty statements showing the ingenious mind of the writer. They are different from proverbs in that they have a bookish air and are coined by people whose names we know.

Ex. ... in the days of old men made manners; manners now make men.

(Lord Byron)

**Quotation** – A repetition of a phrase or statement from a book, speech or the like, used by way of authority, illustration or proof.

<sup>1</sup> Famous French writer of the 17<sup>th</sup> Century.

Unlike epigrams, it does not have to be brief of generalizing.

Ex. Socrates said our only knowledge was

*"To know that nothing could be known"* a pleasant  
Science enough, which levels to an ass  
Each man of wisdom, future, past or present.

(Lord Byron)

**Allusion**— An indirect reference, by word or phrase, to a historical, mythological, or biblical fact, or to a fact of everyday life made in the course of speaking or writing.

Ex. But Faustus' offence can ne'er be pardoned,

The *serpent that tempted Eve* may be saved, but not Faustus.

(C. Marlowe)

**Set Expression**— A device that consists in the reviving of the independent meanings of the parts that make up a set expression. Set expressions are expressive means of the language. The decomposition of set expressions may be considered a stylistic device: there is an interplay of two meanings, the meaning of the parts seen against the meaning of the whole combination. The set expression is decomposed intentionally for some specific effect.

Ex. It was raining cats and dogs<sup>1</sup> and *two kittens and a puppy* landed on my window-sill.

(G. Chesterton)

## EXERCISES

Exercise 1. After reading the excerpts below, do the following:

- find all examples of metaphors in the first stanza; explain the interplay of meaning
- in the same stanza find examples of epithets. What idea does the author try to give by the use of these epithets?
- in the second stanza find an example of metonymy. Explain the interplay of meaning and the kind of relation on which the metonymy is based.

The wind was a torrent of darkness among the gusty trees

The moon was a ghostly galleon tossed upon cloudy seas

The road was a ribbon of moonlight over the purple moor ...

<sup>1</sup> raining very hard.

Down the ribbon of moonlight, over the brow of the hill,  
The highwayman came riding— riding riding  
The red-coats looked to their priming.  
She stood up straight and still ...

(From "The Highwayman" by A. Noyes)

Exercise 2. After reading the excerpts below, do the following:

- a) find all examples of metaphors; explain the identification and the interplay of meaning
- b) find examples of epithets. What impression does the writer try to give by the use of these epithets?

The story is laid in North India, which is the most fruitful soil for sublime love stories of all the lands of the world. It was a country of sunshine and lakes and rich forests and hills and fertile valleys, and far away the great mountains hung in the sky, crests, and ridges of inaccessible and eternal snow. There was a young prince, lord of all the land; and he found a maiden of indescribable beauty and delightfulness and he made her his queen and laid heart at her feet. Love was theirs, full of joys and sweetness, full of hope, exquisite, brave and marvelous love ...

(From "The Pearl of Love" by H. G. Wells)

Exercise 3. After reading the excerpts below, do the following:

- a) find all examples of metaphors; explain the identification on which the metaphor is built and the interplay of meaning
  - b) find an example of irony; explain the interplay of meaning
  - c) find two examples of oxymoron; describe their structural model
  - d) find two examples of zeugma; explain the grammatical and semantic relations.
1. Fatty was of all the new freshmen candidates the most useful. He looked like a distended hot-water bottle. He was magnificently imbecile ... yet they had for him the annoyed affection they might have had for a second-hand motor or a muddy dog.
  2. Every night when Fatty retired he had to remove from his bed a collection of objects which thoughtful housemates had stuffed between the sheets—soap, alarm clocks, fish.
  3. They watched Fatty go, a balloon on legs, a sausage in corduroy trousers.

4. Digamma Pi was a lively boarding house with a billiard table and low prices.

5. In a fraternity all tennis rackets, trousers, and opinions are held in common.

(From *Arrowsmith* by S. Lewis)

Exercise 4. After reading the excerpts below, do the following:

- a) find the epithets the writer used to characterize Miss Jemima and her sister Miss Pinkerton. What impression does he give of the sisters by the use of these epithets?
  - b) find an example of antonomasia. Explain the interplay of logical and nominal meaning. Do you think it is ironically used?
1. The acute observer might have recognized the little red nose of good-natured Miss Jemima herself, rising over some geranium-pot in the window.
2. "Have you completed all the necessary preparations incident to Miss Sedley's departure, Miss Jemima?" asked Miss Pinkerton herself, that majestic lady, the Semiramis<sup>1</sup> of Hammersmith<sup>2</sup> ... the friend of Doctor Johnson himself ... In fact, the lexicographer's name was always on the lips of this majestic woman, and a visit he had paid her was the cause of her reputation and her fortune."

(From *Vanity Fair* by W. Thackeray)

Exercise 5. After reading the excerpts below, the explain the interplay of meaning conveyed by irony:

1. Their law, in its majestic equality, forbids the rich as well as the poor, to sleep under bridges, to beg in the streets and to steal bread.
2. There is another way of reasoning which seldom fails, though it be of a quite different nature from that I have last mentioned. I mean convincing a man by ready money, or, as it is ordinarily called, bribing a man to an opinion. This method has often proved successful when all the others have been made use of to no purpose. A man who is furnished with arguments from the mint<sup>3</sup> will convince the antagonist much sooner than one who draws them from reason and philosophy. Gold is a wonderful clearer of the understanding; it dis-

<sup>1</sup> wife of Ninus (founder of Nineveh) "possessor of unrivalled beauty wisdom.

<sup>2</sup> cosmopolitan borough, W. London. England.

<sup>3</sup> money.

sipates every doubt and scruple in an instant; accomodates itself to the meanest capacities; silences the loud and clamorous, and brings over the most obstinate and inflexible.

(From "The Spectator" by J. Addison)

Exercise 6. After reading the excerpts below, do the following:

- a) identify the puns
- b) explain whether they are created through homonyms or through different meanings of a polysemantic word.

1. Not on thy sole,<sup>1</sup> but on thy soul, harsh Jew,  
Thou mak'st thy knife keen.<sup>2</sup>

(*The Merchant of Venice*-Act IV, Scene 1, W. Shakespeare)

2. Polonius: What do you read, my lord?

Hamlet: Words, words, words.

Polonius: What is the matter, my lord?

Hamlet: Between who?

Polonius: I mean, the matter that you read, my lord.

(*Hamlet*-Act III, Scene II, W. Shakespeare)

3. Mercutio mortally wounded: "Ask for me to-morrow, and you shall find me a grave<sup>3</sup> man."

(*Romeo and Juliet*. Act III, Scene I, W. Shakespeare)

4. There comes a period in every man's life, but she's just a semicolon in his.

5. Alg: I have always introduced you to everyone as Ernest. You look as if your name was Ernest. You are the most earnest-looking person I ever saw in my life.

(*The Importance of Being Earnest*-O. Wilde)

6. "I was such a lonesome girl until you came," she said, "There's not a single<sup>4</sup> man in all this hotel that's half alive."

"But I'm not a single<sup>5</sup> man. Mr. Topper replied cautiously.

<sup>1</sup> the part of the shoe on which the undersurface of the shoe rests.

<sup>2</sup> sharp.

<sup>3</sup> an excavation for burial of a body.

<sup>4</sup> one

<sup>5</sup> unmarried

"Oh, I don't mean that, she laughed," and anyhow I hate single men. They always propose marriage."

(T. Smith)

Exercise 7. After reading the sentences below, do the following:

- a) identify all lexical expressive means and stylistic devices
- b) tell to which group each belongs according to the different types of interplay of meaning.

1. And the tents were all silent.

(Lord Byron)

2. Parting is such a sweet sorrow.

(W. Shakespeare)

3. He had a good taste for wine and an emergency bell in his bedroom.

(G. Greene)

5. Gusts of wind whispering here and there.

(J. Keats)

6. The wordy silence troubled her.

(O. Wilde)

7. Her nose was sharp, but not so sharp as her voice or the suspiciousness with which she faced Martin.

(S. Lewis)

8. Dear me! How shabby the prince looks!

(O. Wilde)

9. Dr. Rippleton has also married money.

(S. Lewis)

10. Every Caesar has his Brutus.

(O. Henry)

11. Their flat was a fourth floor and there was – O, fifteen thousand stairs!

(A. Coppard)

Exercise 8. After reading the excerpts below, do the following:

- a) find all similes; explain what two things are being compared
  - b) give the formal markers of each simile and say what feature is intensified in each case
  - c) find the hyperboles; explain what feature is being intensified in each case
  - d) find the euphemisms and periphrases and give the words or phrases they stand for.
1. At noon the yellow lions come down to the water's edge to drink.
  2. The ruby shall be redder than a red rose, and the sapphire shall be as blue as the great sea.

(From "The Happy Prince" by O. Wilde)

- |  |   |
|--|---|
| 3. She dwelt among the untrodden ways<br>Beside the springs of Dove;<br>A maid whom there were none to praise<br>And very few to love:<br><br>A violet by a mossy stone<br>Half-hidden from the eye!<br>Fair as a star when only one<br>Is shining in the sky. | She lived unknown and few could know<br>When Lucy ceased to be;<br>But she is her grave, and oh!<br>The difference to me! |
|--|---|

("Lucy" by W. Wordsworth)

4. The Assyrian came down like the wolf on the fold,  
And his cohorts were gleaming in purple and gold;  
And the sheen of their spears was like stars on the sea,  
When the blue wave rolls nightly on deep Galilee.  
Like the leaves of the forest when Summer is green,  
That host with their banners at sunset were seen;  
Like the leaves of the forest when Autumn hath blown,  
That host on the morrow lay wither'd and strewn.

(From "The Destruction of Sennacherib" by Lord Byron)

5. The punctual servant of all work, the sun, had just risen and began to strike a light ... when Mr. Samuel Pickwick burst like another sun from his slumbers, threw open his chamber window, and looked out upon the world beneath ...

Mr. Pickwick proceeded to put himself into the clothes and his clothes into his portmanteau ...

"Cab!" said Mr. Pickwick. "Here you are, sir" shouted a strange specimen of the human race ...

(From *The Posthumous Papers of the Pickwick Club* by Ch. Dickens)

Exercise 9. Fill in the blanks in column A with the corresponding words from column B to complete the trite similes.

- |                        |             |
|------------------------|-------------|
| 1. as sharp as a _____ | 1. hills    |
| 2. as mad as a _____   | 2. bat      |
| 3. as drunk as a _____ | 3. rail     |
| 4. as slow as a _____  | 4. hatter   |
| 5. as dead as a _____  | 5. tortoise |
| 6. as thin as a _____  | 6. snow     |
| 7. as blind as a _____ | 7. tack     |
| 8. as old as the _____ | 8. doornail |
| 9. as fresh as a _____ | 9. lord     |
| 10. as white as _____  | 10. daisy   |

Exercise 10. Give the equivalent word or phrase for the following trite periphrases and euphemisms; whenever necessary consult the dictionary.

- |                       |                                    |
|-----------------------|------------------------------------|
| 1. to kick the bucket | 6. the forefathers of communism    |
| 2. organs of sight    | 7. resting-place                   |
| 3. my better half     | 8. to be expecting                 |
| 4. the fair sex       | 9. the discoverer of the New World |
| 5. to pass away       | 10. a distortion of the facts      |

Exercise 11. After reading the sentences below, identify all lexical devices based on the intensification of a certain feature of a thing or phenomenon.

1. She has a nose that is at least three inches too long.
2. Did you ever see anything in Mr. Pickwick's manner and conduct toward the opposite sex to induce you to believe that?



3. I am thinking an unmentionable thing about your brother.
4. He has a tongue like a sword and a pen like a dagger.
5. A trade, sir, that I hope I may use with a safe conscience which is indeed, sir, a mender of bad soles.
6. Anyhow old chap, I owe it to you that I'm here; I should have been in the big dark by now.
7. I cried buckets. I saw the movie ten times.
8. His work is to lay the loved ones to rest after they have passed away.
9. The little woman—for she was of pocket-size—crossed her hands solemnly on her middle.

Exercise 12. After reading the paragraph given below, do the following:

- a) rewrite it changing some of the italicized expressions so as to avoid the overuse of stereotyped phrases
- b) whenever possible, give the Spanish equivalent of the set expressions.

Variety is the spice of life and my husband Gene is living proof. Gene is *as strong as a horse*. You should see him when he gets mad; his face turns *as red as a beet*, and he seems *as fierce as a tiger*. Sometimes, though, he can be *as gentle as a dove*, but trying to get him to help me with the housework *is like pulling teeth*. He's always *as hungry as a bear*, but he refuses to help me with the dishes; he becomes *as stubborn as a mule*. He claims that he's *as busy as a beaver* and has a million things to do. I think he has *his fingers in too many pies*, but I can't tell him anything. Talking to him is *like talking to a brick wall*; he gets *madder than a battered* and makes me feel that I'm about *as dumb as an ox*. Then, *quick as a wink*, he'll start *purring like a kitten* and telling me that *I am the apple of his eye*. All of a sudden, he's the *true-blue, one-in-a-million husband*, and I'm *sitting on top of the world looking at the sky through rosecolored glasses*; so, married life may not be a bowl of cherries, but *don't knock it until you've tried it*.

Exercises 13. After reading the proverbs below, do the following:

- a) explain the extended meaning and the literal meaning in each case
- b) find in the proverbs linguistic features such as alliteration, rhyme and rhythm

c) in each case, give the Spanish equivalent if there is one.

1. A burnt child dreads the fire.
2. No gains without pains.
3. A new broom sweeps clean.
4. A stitch in time saves nine.
5. A bird in the hand is worth two in the bush.
6. Forewarned is forearmed.
7. Cut your coat according to your cloth.
8. Grasp all, lose all.
9. Never look a gift horse in the mouth.
10. Birds of a feather flock together.

Exercise 14. Give the unaltered version of the proverb used by Shakespeare in the following fragment. Explain why this use of a proverb may be considered an SD.

You sell the best you can,  
And if the box marked "Gold" is full of dust,  
It glitters none the less for every man  
Who thinks it gold.

Exercise 15. After-reading the quotations below, do the following:

- a) analyze them to decide whether they may be considered epigrams or not.
  - b) substantiate your answer keeping in mind the main characteristics of epigrams: generalizing function and brevity.
1. If eyes were made for seeing, beauty is its own excuse for being.  
(R. W. Emerson)
  2. A thing of beauty is a joy forever. (J. Keats)
  3. A little learning is a dangerous thing. (A. Pope)
  4. To err is human; to forgive divine. (A. Pope)
  5. Fools rush in where angels fear to tread. (A. Pope)
  6. Uneasy lies the head that wears a crown. (W. Shakespeare)
  7. Give every man thy ear but few thy voice. (W. Shakespeare)
  8. Something is rotten in the state of Denmark. (W. Shakespeare)
  9. He jeers at scars who never felt a wound. (W. Shakespeare)

Exercise 16. The following passage, taken from a speech by a Guyanese delegate to an international conference, contains a quotation. Explain these points about the quotation:

1. origin of the quotation
2. formal markers that set off the quotation from the rest of the text
3. reference made to the author
4. change in significance undergone by the sentence after being quoted
5. possibility of one of its parts becoming an epigram

In conjuring up, Mr. Presiden, an image of the Third World thus united and moving forward, I can do no better than repeat the words of *Compañero* Fidel, who in addressing the Cuban people on the historic occasion of the Second Declaration of Havana on February 4, 1962, spoke as the *Libertador* himself had done a century and a half before (but now not only for Latin America but for all the developing world) words that have since become immortal: "For this great humanity has cried Enough! and has begun to move: marching with giant strides, they will not be detained until they have conquered full independence, for which they have died more than once to no avail."

Exercise 17. After reading the excerpts below, do the following:

- a) tell what type of allusion it is
  - b) tell what the allusion refers to
  - c) tell what knowledge the reader must have to interpret it.
1. But to Rudolph the story sounded as big as the Iliad. (O. Henry)
  2. *The Labours of Hercules* (Title of book by Agatha Christie)
  3. "We are met here as the guests of -what shall I call them? the Three Graces of the Dublin musical world." The table burst into applause and laughter at this allusion. (J. Joyce)
  4. He was like Apollo, with just that soft roundness which Praxiteles gave him... (S. Maugham)
  5. So it was the lady, not the tiger.

Exercise 18. After reading the sentences below, do the following:

- a) find the decomposed set phrases or proverbs
- b) whenever possible, mention the original they are related to

1. A thousand pounds in the hand is worth a lot of mythical gold.
2. That park was rarely used in the morning except by unimportant people who lived to be healthy, poor and wise.
3. He finds time to have a finger or a foot in most things that happen round here.
4. Another person who makes both ends meet is the infant who sucks his toes.

Exercise 19. After reading the excerpts below, do the following:

- a) identify the EM's and SD's.
- b) tell which of these groups they belong to:
  - interplay of different types of meaning
  - intensification of a certain feature or phenomenon
  - special use of set expressions
- c) comment on each of them.

1. Like as the waves make towards the pebbled shore.  
So do our minutes hasten to their end.

(W. Shakespeare)

2. Now leaps the wind on the sleepy marsh,  
and tramples the grass with terrified feet.
3. I do not know what I may appear to the world, but to myself  
I seem to have been only like a boy playing on the seashore, and  
diverting myself in now and then finding a smoother pebble or  
a prettier shell than ordinary, while the great ocean of truth lay  
all undiscovered before me.

(Sir I. Newton)

4. The great hat was specially talkative and eloquent.
5. Princes and lords may flourish or may fade,  
A breath can make them as a breath has made.

(O. Goldsmith)

6. She was drowned in tears.

(W. Shakespeare)

7. Men all in fire walk up and down the streets.

8. And yesterday the bird of night did sit even at noonday upon the market place, hooting and shrieking.

(W. Shakespeare)

9. She glances up and glances down and doesn't know where to look but looks all the prettier.

(Ch. Dickens)

10. Be not the first by whom the new are tried, Nor yet the last to lay the old aside.

(A. Pope)

11. He was what you might call a practitioner of funeral arts.  
12. Stoney smiled the sweet smile of an alligator.  
13. His looks were starched, but his white neckerchief was not.  
14. You dirty, yellow, sneaking, two-faced, lying, rotten you.  
15. The little girl who had done this was eleven —beautifully ugly as little girls ought to be who are destined after a few years to be inexpressively lovely.  
16. You'll be helping the police. I was forgetting that you had such a reputation as Sherlock.  
17. Go there and don't be afraid. He's but a barking dog.  
18. The young lady who burst into tears has been put together again.  
19. And next, for that I know your heart, and am right sure and certain that 'tis far too merciful to let her die, or even so much as suffer, for want of aid. Thou knowest who said, Let him who is without sin among you cast the first stone at her! There have been plenty to do that. Thou art not the man to cast the last stone, Stephen, when she is brought so low.

(Ch. Dickens)

Exercise 20. After reading the short story "The Luncheon" by Somerset Maugham in *Brighter English*, do the following:

- a) give the plot of the story in two or three sentences  
b) analyze the vocabulary as follows:  
- find examples of colloquial and literary language

- classify your examples as common or special colloquial or common or special literary
  - give the neutral equivalents of any special literary words you find
- c) analyze the language media in the excerpts given below as follows:
- In Excerpt 1 find 2 examples of set expressions; explain their meaning.
  - The expression "How time does fly!" could be considered a cliché. Explain why.
  - In Excerpt 2 find an example of metaphor. Explain whether you consider it an EM or an SD.
  - In Excerpt 3 find an example of periphrasis. Give its equivalent in one word. Say whether you consider it an EM or an SD.
  - In Excerpt 4 the word *palate* could be considered a case of metonymy. After looking it up in the dictionary, explain why. Say whether you consider it an EM or an SD.
  - Find also an example of compound epithet.
  - In Excerpt 5 find one sentence where there is a metaphor and an allusion. Explain the interplay of meanings in the metaphor. What type of allusion is it? Can the comparison in the same excerpt be considered a simile? Why or why not? Find all the adjectives. Classify them as epithets or plain adjectives. Explain the reason for your classification.
  - In excerpt 6 find an example of zeugma. Explain the grammatical and semantic relations.
  - When the writer says, "I'll eat nothing for dinner to-night", is he using irony? Explain.

### Excerpts

1. I caught sight of her at the play, and in answer to her beckoning I went over during the interval and sat down beside her...

It was twenty years ago and I was living in Paris. I had a tiny apartment in the Latin quarter overlooking a cemetery, and I was earning barely enough money to keep body and soul together.

2. My heart sank a little. I knew I could not afford caviare but I could not very well tell her that. I told the waiter by all means bring caviare. For myself I chose the cheapest dish on the menu and that was a mutton chop.

3. "What would you like?" I asked, hospitable still, but not exactly effusive.

She gave me a bright and amicable flash of her white teeth.

"My doctor won't let me drink anything but champagne."

4. I tried with all my might to will him to say no. A happy smile spread over his broad *priest-like* face, and he assured me that they had some so large, so splendid, so tender, that it was a marvel.

"I'm not in the least hungry", my guest sighed, "but if you insist I don't mind having some asparagus."

I ordered them.

"Aren't you going to have any?"

"No, I never eat asparagus."

"I know there are people who don't like them. The fact is you ruin your palate by all the meat you eat."

5. The asparagus appeared. They were enormous, succulent, and appetising. The smell of the melted butter tickled my nostrils as the nostrils of Jehovah were tickled by the burned offerings of the virtuous Semites.

I watched the abandoned woman thrust them down her throat in large voluptuous mouthfuls, and in my polite way I discoursed on the condition of the drama in the Balkans. At last she finished.

6. Her eyes rested for an instant on the three francs I left for the waiter, and I knew that she thought me mean. But when I walked out of the restaurant I had the whole month before me and not a penny in my pocket...

"Follow my example", she said as we shook hands, "and never eat more than one thing for luncheon."

Exercise 21. After reading the short story "The Lady or the Tiger" by F. R. Stockton in *An Anthology of Famous American Short Stories*, Volume I, do the following:

- a) explain the content of the story very briefly
- b) classify the bulk of the vocabulary used in the story as neutral, common literary or common colloquial
- c) find examples of literary words and give their neutral equivalents
- d) on p. 248 Par. 1 and 3 the author uses the same adjective to describe the king and his ways. Can it be considered an epithet? Why or why not?
- e) on p. 248, Par. 1, the sentence that starts with "When every member of his domestic and political systems..." is the beginning of an extended metaphor. Where does it end? Explain the identification in the metaphor

- f) on p. 248, Par 2, there is an example of irony: explain the interplay of meanings
- g) on p. 248, Par 3, the phrase "a conflict between religious opinions and hungry jaws" can be considered metonymy and allusion. Explain each
- h) on p. 249, Par 3, the sentence "...or that his affections might be engaged upon an object of his own selection" may be considered a periphrasis. What does it stand for?
- i) on p. 250, Par 3, the author uses a simile and adjectives to describe the king's daughter. What feature is intensified by the simile? Do you consider the adjectives epithets? Explain. In the same paragraph, find a set expression. What does it mean?
- j) on p. 252, Par 2 at the beginning, there is a periphrasis. What does it stand for? May it be considered a hyperbole too? Why or why not?
- k) on p. 252, in the paragraph that begins "The more reflect..." find two epithets. In the same paragraph, there is a metaphor. Explain it.
- l) on p. 253, Par 1, find an example of set expression that may be considered a periphrasis. What does it stand for? Is it an EM or a SD? Explain.
- m) what do you think was the outcome of the story? What makes you think so?

#### Exercise 22. Independent Study.

Analyze any of the works suggested below keeping in mind the following:

- a) what the work deals with
- b) the type of vocabulary used
- c) the different types of lexical EM's and SD's

#### *Suggestions.*

1. GALSWORTHY, J.: "The Apple Tree", in *An Anthology of Famous British Stories*.
2. STEINBECK, J.: "The Red Pony", in *An Anthology of Famous American Stories*.



## SUMMARY OF LEXICAL EM'S AND SD'S

Interaction of  
different types of  
lexical meaning

Primary and contextual meanings

{ Metaphor  
Metonymy  
Irony

Primary and derivative meanings

{ Zeugma  
Pun

Logical and emotive meanings

{ Interjections  
Epithets  
Oxymoron

Logical and nominal meanings

{ Antonomasia

Intensification of a certain feature of a thing or phenomenon

{ Simile  
Periphrasis  
Euphemism  
Hyperbole

Special use of set expressions

{ Proverbs  
Epigrams  
Quotations  
Allusions  
Decomposition of set expressions

## ***SUPRAPHRASAL UNITS AND PARAGRAPHS<sup>1</sup>***

Syntax is the branch of linguistic science that studies the relations between words, word-combinations, sentences and larger spans of utterances.

The study of units larger than the sentence has been neglected by many linguists, some of whom consider these units extralinguistic and thus exclude them entirely from linguistic study. Stylistics, however, takes up as its object of analysis significant structural points in an utterance whether it is part of a sentence, a sentence or a group of sentences.

These groups of sentences are known as supra-phrasal units or SPU's. So an SPU is a unit larger than the sentence. It generally comprises a number of sentences that are interdependent structurally (by means of pronouns, tense, and connectives) and semantically since they deal with one definite idea. This group of sentences may be extracted from the context without losing its relative semantic independence. SPU's mediate between the sentence and the paragraph, although they may be only one sentence, as in the case of epigrams; whereas, in other cases they may coincide with a paragraph.

Since in analyzing syntactic EM's and SD's we often have to take into consideration spans larger than the sentence, our exercises in this part will begin with SPU's and paragraphs.

<sup>1</sup> See Galperin, op. cit., pp. 191-202.

## EXERCISES

Exercise 1. After reading the paragraph below, do the following:

- a) explain the content of the paragraph in one sentence
- b) point out the topic sentence of the paragraph
- c) identify the two SPU's that make up the paragraph and the sentence that serves as a transition between them
- d) for every SPU explain:
  - the structural interrelation (pronouns, tense, and connectors)
  - the semantic interrelation (one thought)
  - the relative semantic independence

### Cooking Methods and Some English Colloquialisms

Basic methods of preparing food show great similarities throughout the world, but English cooking terms sometimes have special meanings. For example, almost all cultures have devised some means of baking, that is, cooking bread or other food in an oven. Boiling, or cooking food in water or some other liquid, is another universal practice. A related process, stewing, means to boil slowly or gently a mixture of meat, vegetables, and water. Still another cooking process, roasting, means to cook meat in its own juice over an open fire or in an oven. While the terms that describe the various cooking methods have a literal meaning in formal English, in informal English they are sometimes used to describe human behaviour in a colourful or humorous way. *Halfbaked* for instance, may refer to a foolish idea or a stupid person. *Boiling* or *boiling mad* means very angry. *In a stew* means to be worried or to be in a difficult situation, and *to stew in one's own juices* means to suffer especially from one's actions. *To roast* a person means to criticize or ridicule him without mercy. This brief list demonstrates the use of cooking terms as colloquial expressions to picture human conduct more vividly.

Exercise 2. After reading the paragraph below, do the following:

- a) explain the content in one sentence
- b) identify the SPU's; give for each one:
  - the structural interrelation
  - the semantic interrelation
  - the relative semantic independence.

Student grants vary a lot, and so does the money that parents can add to them. Many students, therefore, find it difficult to manage.

The student hostel takes in a quarter of the students, and the rest have to find accommodation in the town. I am paying 8 pounds a week for a bedsitting-room at a boarding house. (My landlady provides me with breakfast and an evening meal, but I have to pay 5p extra if I take a bath and I must pay for my laundry). On weekends I am expected to go out for the noon and evening meals, so that is nine meals I have to pay for every week. Perhaps I can consider it "lucky" that I don't have a girlfriend at the moment; two cinema seats and a cup of coffee would cost me more than 2 pounds unless, of course, I could find a girl who could pay her way.

Now about our work. The quality of the lectures and teaching varies, and sometimes it would be more useful to spend the time studying than listening to a poor lecturer. Generally, the approach to our subjects is old-fashioned.

I have one lecturer who seems to know something of the Marxist approach, but the others ignore it completely. The worse thing is that there seems to be no overall coordination; each professor goes his own way without knowing very much about what the others are doing. We are trying to take this up through the student union but cannot rely on our student democracy.

(From a letter from a British university student)

Exercise 3. After reading the excerpts below, do the following:

- a) analyze the different paragraphs
- b) explain why Paragraph 1 may be considered a topic introducer
- c) explain why Paragraphs 2,3 and 4 may be considered SPU's of one and the same paragraph
- d) find the topic sentence for this long paragraph
- e) analyze every SPU giving the:
  - structural interdependence
  - semantic interrelation
  - relative semantic independence.

For a number of years in the sixties and seventies, one relevant event absorbed the attention and aroused the indignation of the entire world - the abominable aggression of the U.S. imperialism against Vietnam.

All through the world Cuban people were fully identified with the Vietnamese cause. Cuba was the first and the only country to set up an embassy in the liberated areas of South Vietnam. The concrete

manifestations of our solidarity with Vietnam would be too numerous to list. An outstanding case was that of a medical brigade whose members remained at their post until the signing of the Peace Agreements in 1973.

However, the people of Cuba never used the term "aid" in speaking of the support they gave to Vietnam. Our people were always deeply aware of the fact that it was the Vietnamese who were rendering an invaluable service to the other peoples of the world with their courageous fight in the front line of the battle for the freedom of all and against the common enemy of all: U.S. imperialism.

In the midst of the struggle, the universal significance of the Vietnamese epic was defined by the Heroic Guerillaman, Ernesto Che Guevara, when he said, "In saluting the people of Vietnam we salute our genuine brothers; across the ocean, in their far-off land, they are fighting for our security and for the aspirations that unite all the people of the world."

Honest, sensitive, and clear-thinking persons everywhere were intensely affected by the agonies of Vietnam. In the United States public opinion strongly demanded an immediate end to the conscious genocide against the Vietnamese people. Thousands of men and women from all walks of life were convinced that the outcome of the conflict would not only determine the world political climate for many years to come, but would weigh heavily for or against their right to consider themselves civilized human beings.

(From "The Meaning of Vietnam", in *Integrated English Practice 4*)

Exercise 4. After reading the poem below, do the following:

- a) give the main idea of the poem in one sentence
- b) divide the poem into SPU's and for each one give:
  - the structural interrelation
  - the semantic interrelation
  - the relative semantic independence

### **THE PASSIONATE SHEPHERD TO HIS LOVE**

Come live with me and be my love,  
And we will all the pleasures prove  
That valleys, groves, hills and fields.  
Woods or steepy mountains yield.

And we will sit upon the rocks.  
Seeing the shepherds feed their flocks  
By shallow rivers, to whose falls  
Melodious birds sing madrigals.

And I will make thee beds of roses,  
And a thousand fragrant posies,  
A cap of flowers, and a kirtle  
Embroidered all with leaves of myrtle;

A gown made of the finest wool,  
Which from our pretty lambs we pull;  
Fair lined slippers for the cold,  
With buckles of the purest gold;

A belt of straws and ivy buds  
With coral clasps and amber studs;  
And if these pleasures may thee move,  
Come live with me and be my love.

The shepherd's swains shall dance and sing  
For thy delight each May morning  
If these delights thy mind may move,  
Then live with me and be my love.

(C. Marlowe)

## **SYNTACTIC EXPRESSIVE MEANS AND STYLISTIC DEVICES<sup>1</sup>**

Although the characteristics of syntactic arrangement are not so striking as the lexical properties of the utterance, the structural syntactic aspect is sometimes regarded as the most important in stylistic analysis.

Syntactic expressive means and stylistic devices are connected with ways of making an utterance more emphatic. A slight change in the word order of a sentence or in the order of the sentences in a more complicated syntactic unit will cause a modification of the meaning of the whole unit. A rhythmical design introduced into a prose sentence, a sudden break in the sequence of parts of the sentence or any other change will add to the volume of information contained in the original sentence.

Within the syntactic EM's and SD's of English we have four groups:

1. Those based on the juxtaposition of different parts of the utterance
2. Those based on special ways of combining the utterance
3. Those based on a special use of colloquial constructions
4. Those based on the stylistic use of structural meaning.

### *Juxtaposition of Different Parts of the Utterance*

Stylistic inversion — A change in the normal or predominant word order of a sentence.

Ex. *Rude am I* in my speech.

(W. Shakespeare)

<sup>1</sup> See Galperin, op. cit., pp. 202-248.

**Detached construction** – The placement of one of the secondary parts of a sentence so that it seems formally independent.

Ex. The third (girl) was perhaps seventeen, *tall and fair-haired*.

(J. Galsworthy)

**Parallel construction** – The repetition of similar or identical syntactic structures in close succession, often backed up by lexical repetition, antithesis or polysyndeton.

Ex. I am unwanted, need me

I am unplanted, seed me.

(Keane)

**Chiasmus** – (reversed parallel construction) – The repetition of a syntactic pattern with cross order of words and phrases. It can be lexical or syntactic.

Ex. Syntactic – Down dropped the breeze

The sails dropped down. (S. Coleridge)

Lexical – His jokes were sermons and his sermons jokes.

(Lord Byron)

**Repetition** – An expressive means of the language used to convey emotive or logical emphasis.

Ex. *Pearls* of all sizes and shapes – *pearls* white, *pearls* pink and *pearls* faintly blue, *pearls* like globes and *pearls* like pears... *pearls* as dainty as bubbles of frost ... a lapful of gleaming luminous *pearls*...

(G. Artherton)

**Enumeration** – The naming of separate objects, phenomena, properties or actions so that they produce a chain.

Ex. He was a combination of grandfather, son, investment counsel, assistant judge, trained nurse, thoughtful patron and pet dog.

(S. Lewis)

**Suspense** – The arrangement of the matter of an utterance in such a way that the less important parts are placed at the beginning and the main idea is held up to the end.

Ex. If you can keep your head when all about you

Are losing theirs and blaming it on you,

If you can trust yourself when all men doubt you



And make allowance for their douting too...  
*Your is the earth and everything that's in it*  
*And which is more, you'll be a man, my son.*

(R. Kipling)

**Climax**— An arrangement of a sentence (or parts of sentences) which secures a gradual increase in significance, importance, or emotional tension in the utterance.

Ex. It was a *lovely* city, a *beautiful* city, a *fair* city, a *veritable gem* of a city.

(O. Henry)

**Antithesis**— A stylistic opposition based on objectively contrasting pairs, often framed in parallel construction.

Ex. *Youth is fiery, age is frosty.*

(H. W. Longfellow)

#### *Special Ways of Combining Parts of the Utterance*

**Polysyndeton**— The deliberate repetition of connectives, mostly conjunctions and prepositions.

Ex. They were all three from Milan *and* one them was to be a lawyer, *and* one was to be painter, *and* one had intended to be a soldier.

(E. Hemingway)

**Asyndeton**— The deliberate omission of connectives between sentences or parts of sentences.

Ex. John did not answer; he might hurt her.

#### *Special Use of Colloquial Constructions*

**Ellipsis**— The absence of certain elements of a sentence predetermined by the situation.

Ex. She one of your family or something? (R. Wright)  
(verb is omitted)

**Break-in-the-narrative**— A sudden interruption caused by unwillingness to proceed, by the supposition that what is left out may be implied, or by uncertainty as to what to say.

Ex. He suddenly got up, violently protesting and threatening to...

**Question-in-the-narrative**— (or in the text) — A question asked and generally answered by the same person, usually the author.

Ex. So what do you see when you look at the newspaper and see lies? You are seeing destabilization.

(M. Bishop)

**Represented Speech** – A representation of the character's actual words or thoughts through the speech of the author. It may be considered a combination of direct and indirect speech because it has the change of tense and pronouns used in indirect speech but the syntactic structure used in direct speech. It may be uttered –representing the words of the character– or it may be inner –representing the thoughts of the character.

Ex. Rosita sniffed and ... declared that, *yes, it was better that they stay out of the sun.* (uttered represented speech) (T. Capote) That night Ashurst hardly slept at all. He was thinking, tossing and turning ... *Had he really made love to her – really promised to take her away to live with him?* (inner represented speech)

(J. Galsworthy)

#### *Stylistic Use of Structural Meaning*

**Rhetorical Question** – A statement expressed in the form of an interrogative sentence that requires no answer.

Ex. But what words shall describe the Mississippi, great father of rivers, who (praise be to Heaven) has no young children like him?

(Ch. Dickens)

**Litotes** – A special use of negative construction that helps to establish a positive feature.

Ex. I turned to Margaret who *wasn't* looking *too* happy.

(J. Priestly)

## EXERCISES

### *Exercises on Syntactic EM's and SD's*

Exercise 1. After reading the excerpts below, do the following:

- find 6 examples of inversion, explain in each case what the normal word order would be and how the construction departs from it; what elements are emphasized by the change and why

- b) find 2 examples of detached constructions. Tell in each case what construction is made prominent; explain how it is related to the rest of the sentence, and mention its intonation pattern.
1. Few were the evenings on which he did not go forth from his bed chamber in search of the unexpected.
  2. Twice he had spent the night in a station house; again and again he had found himself the dupe of ingenious mercenary tricksters.
  3. One side of the card was blank; on the other was written in ink three words, "The Green Door".
  4. The young man made a rapid estimate of the building ... five storeys-high it rose.
  5. Up two flights of the carpeted stairway he continued, and at its top paused.
  6. A girl not yet twenty stood there, white-faced and tottering.
  7. With both arms he hugged and array of wares ... on the table he laid them.

"This is ridiculous, to go without eating."

(From "The Green Door" by O'Henry)

Exercise 2. After reading the poem below, do the following:

- a) explain the content of the poem in one sentence
- b) find the inversion in the first stanza
  - explain the pattern of the inversion
  - give the normal order
- c) find the inversion in the third stanza
  - describe the pattern or patterns of the inversion
  - give the normal word order
- d) find the inversion in the fourth stanza
  - describe the pattern or patterns of the inversion
  - give the normal word order
- f) find 2 examples of parallel construction; describe the pattern
- e) answer the following:
  - Was the inversion in this poem done for the sake of its content or for the sake of rhythm and rhyme?

## HOME THEY BROUGHT HER WARRIOR DEAD

Home they brought her warrior dead:  
She nor swoon'd nor utter'd cry:  
All her maidens, watching said,  
"She must weep or she will die."

Then they praised him, soft and low,  
Call'd him worthy to be loved,  
Truest friend and noblest foe;  
Yet she neither spoke nor moved.

Stole a maiden from her place  
Lightly to the warrior stept,  
Took the face-cloth from the face;  
Yet she neither moved nor wept.

Rose a nurse of ninety years,  
Set his child upon her knee  
Like summer tempest came her tears  
"Sweet my child, I live for thee."

(A. Tennyson)

Exercise 3. After reading the excerpts below, do the following:

- find two examples of repetition expressing logical intensification
  - find an example of repetition used purely as an expressive means to express strong emotion
  - find two examples of enumeration; classify them as heterogeneous or homogeneous
  - find an example of suspense.
- All of them worked on him; they panted and grunted and moaned at the labour and Fatty panted and moaned with them.
  - The night before his special examination they kept him at it till two with wet towels, black coffee, prayer and profanity. They repeated lists-lists-lists to him; they shook their fists in his face and howled ...
  - "Maybe you can absorb a little information from it through your lungs, for God knows ..."

His voice rose and in it was all the tragedy of night-watches and black drougts and hopeless retreats. "God knows you can't take it in through you head!"

(From *Arrowsmith* by S. Lewis)

Exercise 4. After reading the poem below, do the following:

- a) explain the content of the poem in one sentence
- b) find and explain the inversion and suspense in the first stanza
- c) find an example of antithesis in the third stanza
- d) find all examples of numeration, antithesis and parallelism
  - classify the enumeration as homogeneous or heterogeneous
  - classify the examples of parallelism as complete or partial
- e) find an example of parallelism in the fifth stanza
- f) find and explain the inversion and suspense in the sixth stanza.

### **THE NYMPH'S REPLY TO THE SHEPHERD**

If all the world and love were young  
And truth in every shepherd's tongue  
These pretty pleasures might me move  
To live with thee, and be thy love.

Time drives the flock from field to fold,  
When rivers rage and rocks grow cold;  
And Philomel becometh dumb  
The rest complains of cares to come.

The flowers do fade, and wanton fields  
To wayward winter reckoning yields;  
A honey tongue, a heart of gall,  
Is fancy's spring, but sorrow's fall.

Thy gowns, thy shoes, thy beds of roses,  
Thy cap, thy kirtle and thy posies,  
Soon break, soon wither, soon forgotten,  
In folly ripe, in reason rotten.

Thy belt of straw and ivy buds,  
Thy coral clasps and amber studs,

All these in me no means can move,  
To come to thee and be thy love.

But could youth last, and love still breed  
Had joys no date, nor age no need.  
Then these delights my mind might move  
To live with thee and be thy love.

(W. Raleigh)

Exercise 5. After reading excerpts below, do the following:

- a) explain how suspense is achieved
- b) point out any other syntactic SD you find.

1. I have been accused of bad taste. This has disturbed me, not so much for my own sake (since I am used to the slights and arrows of outrageous fortune) as for the sake of criticism in general.

(S. Maugham)

2. "If you had any part - I don't say what - in this attack," pursued the boy, "or if you know anything about it - I don't say how much - or if you know who did it - I go no closer - you did an injury to me that's never to be forgiven."

(Ch. Dickens)

3. All this Mrs. Snagsby, as an injured woman and the friend of Mrs. Chadband, and the follower of Mr. Chadband, and the mourner for the late Mr. Tulkinghorn, is here to certify.

(Ch. Dickens)

4. The little boy, whose heart was too full for utterance, chewing a piece of licorice which he had bought with a cent stolen from his good and pious aunt, with sobs plainly audible and with great globules of water running down his cheeks, glided silently down the marble steps of the bank.

(M. Twain)

Exercise 6. After reading the excerpts, do the following:

- a) identify all cases of repetition. Whenever possible classify the repetition as anaphoric, epiphoric, frame, root, synonymic, or link repetition
- b) point out any other EM or SD you find in the excerpts.

1. My dear, I have remained all night at my table, pondering again and again on what has so painfully passed between us. When I consider your character; when I consider that what has been known to me for hours has been concealed by you for years; when I consider what immediate pressure it has been forced from you at last, I come to the conclusion that I cannot but mistrust myself.

(Ch. Dickens)

2. Force of the police arriving, he recognized in them the conspirators and laid about him hoarsely, fiercely, staringly, convulsively, foamingly.

(Ch. Dickens)

3. He never read but Dickens. If he needed a quotation, it was from Dickens. If he forgot your name, he would call you Scrooge, Barkis, Sam Weller or any other name of a character from Dickens.

4. With Bewick on my knee, I was then happy: happy at least in my way.

(Ch. Bronte)

5. Never wonder. By means of addition, subtraction, multiplication, and division, settle everything somehow, and never wonder.

6. It was a place for young people. Youth made the best use of it. Helen and Richard, still feeling youthful, went there every Saturday.

Exercise 7. After reading the excerpts below, do the following:

- a) identify climax
- b) point out its component parts and classify it as logical, emotive, or quantitative
- c) analyze the cases in which climax is achieved by synonymic repetition

1. I was well inclined to him before I saw him. I liked him when I did see him. I admire him now.

(Ch. Bronte)

2. He who only five months before had sought her so eagerly with his eyes and intriguing smile. The lion! The brute! The monster!

(T. Dreiser)

3. I'll smash you. I'll crumble you. I'll powder you. Go to the devil!

(Ch. Dickens)

4. How many sympathetic souls can you reckon on in the world? One in ten - One in a hundred - one in a thousand - in ten thousand? Ah!

(J. Conrad)

5. I abhor the subject. It is an odious subject, an offensive subject, a subject that makes me sick.

(Ch. Dickens)

6. Say yes. If you don't, I'll break into tears. I'll sob. I'll moan. I'll growl.

(T. Smith)

7. Suddenly a change came over the face of things. A tingle of excitement ran along the air. Automobiles fled past, two, three, a dozen, and from them warnings were shouted to us.

(J. London)

8. You know -after so many kisses and promises, the lie given to her dreams, her words ... the lie given to kisses - hours, days, weeks, monthsof unspeakable bliss ...

(T. Dreiser)

9. G: What's funny about it?"

R: "But listen, it's not finished: the United States of America; Continent of North America; Western Hemisphere; the Earth; the



Solar System; the Universe; the Mind of God – that's what it said on the envelope."

(T. Wilder)

10. I am a bad man, a wicked man, but what is worse, she is really bad. She is bad, she is badness. She is evil. She not only is evil, but she is Evil.

(J. O'Hara)

11. I don't attach any value to money. I don't care about it, I don't know about it, I don't want it, I don't keep it – it goes away from me directly.

(Ch. Dickens)

12. My nephew, I introduce to you a lady of strong force of character, like myself; a resolved lady, a stern lady, a lady who has a will that can break the weak to powder; a lady without pity, without love, implacable.

(Ch. Dickens)

13. Upon my word and honour, upon my life, upon my soul, Miss Summerson, as I am a living man, I'll act according to your wish.

(Ch. Dickens)

14. I designed them for each other; they were made for each other, sent into the world for each other, born for each other...

(Ch. Dickens)

Exercise 8. After reading the sentences below, do the following:

- a) identify all the examples of detached constructions and explain their relation to the rest of the sentence
- b) comment of the effect achieved through this type of construction.

1. An eagle flows in the narrowing circles above, serene.
2. I have to beg you for money. Daily!
3. And he stirred it with his pen –in vain.

4. Each of them carried a notebook, in which whenever the great man spoke, he desperately scribbled. Straight from the horse's mouth.
5. "How do you like the Army?" Mrs. Silsburn asked. Abruptly, conversationally.
6. She narrowed her eyes a trifle at me and said I looked exactly like Celia Briganza's boy. Around the mouth.
7. Despiere had been nearly killed, ingloriously, in a jeep accident.
8. And life would move slowly and excitingly. With much laughter and much shouting and talking and much drinking and much fighting.
9. The people are awful this year. You should see what sits next to us in the dining-room. At the next table...

Exercise 9. After reading the sentences below, do the following:

- a) identify all examples of antithesis
- b) point out the points of contrast and the cases in which antithesis is framed in parallel construction.

1. Mrs. Nork had a large home and a small husband.
2. Don't use big words. They mean so little.
3. Three bold and experienced men—cool, confident and dry when they began; white, quivering and wet when they finished.
4. He... ordered a bottle of the worst possible por wine, at the highest possible price.
5. Large houses are still occupied while weavers's cottages are empty.
6. He was often near to something or other very clever, by his own account; this lumbering, slow, honest John; so heavy, but so light in spirit; so rough upon the surface, but so gentle at the core; so dull without, so quick within; so stolid, but so good!

(Ch. Dickens)

7. It was the spring of Hope, it was the winter of Despair.

(Ch. Dickens)

Exercise 10. After reading the sentences below, do the following:

- a) identify all examples of chiasmus
  - b) classify each as lexical or syntactical
  - c) point out also any example of antithesis.
1. She loves literature; literature she is teaching.
  2. His dislike of her grew because he was ashamed of it ... Resentment bred shame, and shame in its turn bred more resentment.
  3. Well! Richard said that he would work his fingers to the bone for Ada, and Ada said that she would work her fingers to the bone for Richard.
  4. I know the world and the world knows me.
  5. The wealth workers create, capitalists enjoy now; workers will enjoy it some day.

Exercise 11. After reading the sentences below, do the following:

- a) identify all examples of asyndeton and polysyndeton
  - b) tell which connector or preposition is repeated and, whenever possible, which has been omitted.
1. Thus the night passed. The moon went down; stars grew pale; the cold day broke; the sun rose. The Carrier still sat, musing, in the chimney corner. He had sat there, with his head upon his hands, all night.

(Ch. Dickens)

2. He know he had gambled with chance; this chance was to cost him eighteen months hard labor.
3. The other prisoners too must have felt this fear; their faces showed it.
4. I always been a good girl; and I never offered to say a word to him; and I don't owe him nothing; and I don't care; and I won't be put upon; and I have my feelings the same as anyone else.

(G. B. Shaw)

5. Bella soaped his face and rubbed his face, and soaped his hands and rubbed his hands, and splashed him, and rinsed him and towelled him, until he was as red as beetroot.

(Ch. Dickens)

6. And the coach, and the coachman, and the horses rattled, and jangled, and whipped, and cursed, and swore, and tumbled on together, till they came to Golden Square.

7. Should you ask where Nawadaha

Found these songs, so wild and wayward,

Found these legends and traditions,

I should answer, I should tell you,

"In the bird's nest of the forest,

In the lodges of the beaver,

In the hoof-prints of the bison,

In the eyrie of the eagle!"

(H.W. Longfellow)

Exercise 12. Based on the points below, write a short paragraph developing the given topic sentence. Follow the instructions carefully.

Topic sentence: On the stage, verse is often an obstacle because it does not harmonize with the physical reality of the stage.

1. Verse has no visual image to compete with over the radio however.
2. It is the eye which must fit everything together
3. It must see everything before and behind
4. It refuses to believe
5. But the ear accepts, believes, creates
6. It is the poet's perfect audience

Instructions:

- a) in Sentence 1 invert the connector and the last complement
- b) make Sentences 2, 3, and 4 parallel and join them by asyndeton
- c) join the verbs in Sentence 5 by polysyndeton
- d) join Sentence 6 to 5 as a detached construction.

Exercise 13. Based on the points below, write a short paragraph developing the given topic sentence.

Topic sentence: Although it is not easy to get on your feet and speak out before a group the first time, once you do, you have taken a big step forward.

1. Each succeeding effort will be made easier, once you summon the courage to step forward and speak out.
2. Perhaps you have regretted not having spoken out before.
3. You will feel relief and pride once you do.
4. Getting on your feet the first time may take an effort.
5. But you may be surprised at your own ability once you give yourself that push.
6. You have taken an important step in self-fulfillment once you do speak out.
7. No matter how hard it may seem that first time.

Instructions:

- a) in Sentence 1 invert the subordinate clause and the main clause
- b) do the same in Sentence 3 to achieve parallel construction with Sentence 1. Then join Sentence 3 to Sentence 2 by asyndeton
- c) invert the subordinate clause in Sentence 5 (maintaining parallelism with 1 and 3). Then use the conjunction to join it to sentence 4 as a coordinate sentence
- d) invert the subordinate clause in Sentence 6 to keep it parallel with 1, 3 and 5
- e) insert Sentence 7 inside Sentence 6 as a detached construction between the subordinate clause and the main clause.

Exercise 14. After reading the excerpts below, do the following:

- a) find all the examples of repetition; whenever possible, classify them as anaphoric, root or link
- b) find all examples of parallel construction; classify them as partial or complete
- c) find all examples of detached constructions.
- d) find an example of antithesis based on the repetition of two sets of antonymical pairs
- e) find an example of suspense; explain how it is linked with parallel construction
- f) find an example of climax

- g) find an example of chiasmus; identify it as syntactic or lexical.
- h) find an example of asyndeton; tell what connective has been omitted.

1. I say guilt, gentlemen, because it was guilt that motivated her. She has committed no crime ... She is the victim of cruel poverty and ignorance, but I cannot pity her: she is white.

2. The witnesses for the state ... have presented themselves to you gentlemen, in the the cynical confidence that their testimony would not be doubted, confident that you gentlemen would go along with them on the assumption – the evil assumption – that all Negroes lie, that all Negroes are basically immoral beings, that all Negro men are not be trusted around our women, an assumption one associates with minds of their caliber ... Which, gentlemen, we know is in itself a lie as black as Tom Robinson's skin, a lie I do not have to point out to you. You know the truth, and the truth is this: some Negroes lie, some Negroes are immoral, some Negro men are not to be trusted around our women – black or white.

3. We know all men are not created equal in the sense some people would have us believe... But there is one way in this country in which all men are created equal – there is one human institution that makes the pauper the equal of a Rockefeller, the stupid man the equal of an Einstein, the ignorant man the equal of any college president. That institution, gentlemen, is a court.

4. A court is only as sound as its jury, and a jury is only as sound as the men who make it up. I am confident that you gentlemen will review without passion the evidence you have heard, come to a decision and restore the defendant to his family.

(From "To Kill a Mockingbird" by L. Harper)

Exercise 15. After reading the excerpts below, identify all syntactic EM's and SD's.

1. They went down to the camp in black, but they came back to the town in white; they went down to the camp in ropes, they came back in chains of gold; they went down to the camp in fetters, but came with their steps enlarged under them; they went also to the camp looking for death, but they came back from thence with assurance of life; they went down to the camp with heavy hearts, but came back with pipes and tabor playing before them.

(J. Bunyan)

2. Cannery Row in Monterey in California is a poem, a stink, a grating noise, a quality of light, a tone, a habit, a nostalgia, a dream. Cannery Row is the gathered and scattered, tin and iron, and rust and splintered wood, chipped pavement and weedy lot and junk heaps, sardine canneries of corrugated iron, honky tonks, restaurants and whore houses, and little crowded groceries, and labor laboratories and flophouses. Its inhabitants are, as the man once said: "whores, pimps, gamblers and sons of bitches," by which he meant Everybody. Had the man looked through another peephole he might have said, "saints and angels and martyrs and holy men," and he would have meant the same thing.

(J. Steinbeck)

Exercise 16. After reading the excerpts below, do the following:

- a) tell what elements have been omitted
  - b) classify the examples as part of the character's speech or as part of the narrative of the author
  - c) explain the effect ellipsis creates when used in the author's narrative.
1. "I'll go Doll! I'll go!" This from Bead, large eyes larger than usual behind his horn-rimmed glasses.
  2. There was only a little round window at the Bitter Orange Company. No waiting-room - nobody at all except a girl, who came to the window when Miss Moss knocked, and said: "Well?"
  3. A black February day. Clouds hewn of ponderous timber weighing down on the earth; an irresolute dropping of snow specks upon the grampled wastes... The lines of roofs and side-walks sharp and inescapable. The second day of Kennicott's absence...
  4. And we got at the bridge. White cloudy sky, with mother-of-pearl veins. Pearl rays shooting through, green and blue-white. River roughed by a breeze...
  5. What sort of place is Dufton exactly?  
A lot of mills, and a chemical factory. And a Grammar school and a memorial and a river that runs different colours each day. And a cinema and fourteen pubs. That's really all one can say about it.
  6. I have noticed something about it in the papers. Heard you mention it once or twice, now I come to think of it.

7. He is understood to be in want of witnesses for the inquest tomorrow... Is immediately referred to innumerable people who can tell nothing whatever. Is made more imbecile by being constantly informed that Mrs. Green's son "was a law-writer himself..."

Exercise 17. After reading the excerpts below, do the following:

- a) identify all examples of break-in-the-narrative
  - b) explain what the break implies about the speaker's emotional attitude.
1. "I thought congratulations and praises always tasted good. But it seems to me, now - Edward?"  
"Well?"  
"Are you going to stay in the bank?"
  2. They all sat down except "Dr" Clay Harkness who got up; violently protesting and threatening to -
  3. "It seems written with fire - it burns so. Mary, I am miserable again."  
"I, too. Oh, dear, I wish -"

(M. Twain)

Exercise 18. After reading the excerpts below, do the following:

- a) analyze all instances of questions-in-the-text
  - b) tell whether each has been answered or not and explain its stylistic effect.
1. My readers must be content with a chapter about Vauxhall, which is so short that it scarce deserves to be called a chapter at all. And yet it is a chapter, and a very important one too. Are not there little chapters in everybody's life that seem to be nothing, and yet affect all the rest of the history?
  2. Mr. Linton and Mr. Pestler sat up two whole nights when Georgy had the measles ... Would they have done as much for other people? Did they sit up for little Mary Clapp, who actually caught the disease from little Georgy? Truth compels one to say, no.
  3. Shakespeare knew the world, and when he describes Prince Hal trying on his father's coronet, he gives you a natural description of all heirs-apparent. If you were heir to a dukedom and a thousand pounds a day do you mean to say you would not wish for possession? Bah!



4. In all London there was no more loyal heart than Becky's after this interview. The name of her King was always on her lips, and he was proclaimed by her to be the most charming of men ... Who knows? Perhaps the little woman thought she might play the part of a Maintenon or a Pompadour.

(From *Vanity Fair* by W. M. Thackeray)

Exercise 19. After reading the excerpts below, do the following:

- a) identify all examples of uttered represented speech
- b) explain the morphological pattern in each case
- c) change the patterns to direct and indirect speech; compare them to represented speech and say which you consider more effective
- d) identify one case of inner represented speech.

1. I received from her another letter saying that she was passing through Paris and would like to have a chat with me; but her time was limited and the only free moment she had was on the following Thursday; she was spending the evening at the Luxembourg and would I give her a little luncheon at Foyot's afterwards?

2. Well, it was early in the year for salmon and it was not on the bill of fare, but I asked the waiter if there was any. Yes, a beautiful salmon had just come in, it was the first they had had. I ordered it for my guest.

3. My heart sank a little. I knew I could not afford caviare, but I could not very well tell her that. I told the waiter by all means bring caviare, for myself I chose the cheapest dish on the menu and that was a mutton chop.

4. Then a terrible thing happened. While we were waiting for the coffee the head waiter, with an ingratiating smile on his false face, came up to us bearing a large basket full of peaches. They had the blush of an innocent girl; they had the rich tone of an Italian landscape. But surely peaches were not in season then? Lord knew what they cost. I knew too – a little later ...

(From "The Luncheon" by S. Maugham)

Exercise 20. After reading the excerpts below, do the following:

- a) identify any case of inner represented speech
- b) tell if there is an introductory word that helps you recognize it

- c) change the pattern to direct and indirect speech; compare them to represented speech and say which you consider more effective
1. Ashurst sat down on a twisted old tree growing almost along the ground —what had he done? How had let himself be thus stampeded by beauty —or just the spring?
2. And what was he doing? What were his intentions —as they say— towards this loving-hearted girl? The thought dogged him.
3. When she was gone Ashurst thought: Did she think I was chaffing her? I wouldn't for the world.

(From "The Apple Tree" by J. Galsworthy)

Exercise 21. After reading the excerpts below, do the following:

- a) describe the grammatical structure of each litotes. Tell whether it consists of a single or a double negation
  - b) explain what feature or quality is emphasized
  - c) for each litotes, give a corresponding assertion and tell which you consider more effective
1. "How slippery it is, Sam."  
"Not an uncommon thing upon ice, Sir," replied Mr. Weller.
  2. The idea was not totally erroneous. The thought did not displease me.
  3. Not altogether by accident he was on the train that brought her back to New York at the end of the school.
  4. The face wasn't a bad one; it had what they called charm.
  5. The place wasn't too tidy.
  6. Kirsten said not without dignity: "Too much talking is unwise"
  7. Madam — After her six years residence at the Mall, I have the honour of presenting Miss Amelia Sedley to her parents, as a young lady not unworthy to occupy a fitting position in her polished circle. Those virtues which characterize the young English gentlewoman will not be found wanting in the amiable Miss Sedley.
  8. Oh, Rebecca ... for shame!" cried Miss Sedley. "How dare you have such wicked revengeful thoughts?"  
"Revenge may be wicked, but it's natural" answered Miss Rebecca. "I am no angel."  
And to tell the truth she certainly was not.

(From *Vanity Fair* by W. M. Thackeray)

Exercise 22. After reading the excerpts below, find all examples of rhetorical questions. In each case explain:

- a) the reason for your classification by showing the interplay of structural meaning
  - b) the assertion the question stands for
  - c) the additional emotive meaning to be found (irony, challenge, scorn)
1. Ophelia: You are merry, my lord.  
Hamlet: Who, I?  
Ophelia: Aye, my lord.  
Hamlet: What should a man do but be merry? For look you, how cheerful my mother looks and my father died within two hours.

(W. Shakespeare)

2. Gentleness in passion! What could have been more seductive to the scared, starved heart of that girl?

(J. Conrad)

3. "I never see him doing any work there," continued Harry, "whenever I go in. He sits behind a bit of glass all day trying to look as if he was doing something. What is the good of a man behind a bit of glass?"

Exercise 23. After reading the excerpts below, do the following:

- a) identify all syntactic EM's and SD's
  - b) tell which group each belongs to.
1. Mr. Judson was an able lawyer, a shrewd diplomat, and a first-rate after-dinner speaker.
  2. The hearing ear is always found close to the speaking tongue.
  3. Up came the file and down sat the editor with Mr. Pickwick at his side.
  4. "Where mama?"  
"She home," his father breathed.
  5. And they wore their best and more colourful clothes. Red shirts and green shirts and yellow shirts and pink shirts.

(P. Abrahams)

6. Smither should choose it for her at the stores —nice and dappled.

(J. Galsworthy)

7. He was not over-pleased to find Wimsey palpitating on his doorstep.

(O. Sayers)

8. Blow, buggle, blow, set the wild echoes flying,  
And answer, echoes, answer dying, dying, dying.

(A. Tennyson)

9. I shall never forget the evening he brought home his street pedlar's outfit of shoe-laces and suspenders, nor the time I went into the little corner grocery store to make some purchase and had him wait on me. After that I was not surprised when he tended bar for a week in the saloon across the street. He worked as a night-watchman, hawked potatoes on the street, pasted labels in a cannery warehouse, was utility man in the paper-box factory, and water carrier for a street railway construction gang, and even joined the Dishwashers' Union before it fell to pieces.

(J. London)

10. He looked at the distant green wall. It would be a long walk in this rain, and a muddy one. He was tired and he was depressed. His toes squelched in his shoes. Anyway, what would they find? Lots of trees.

(J. Jones)

11. Through his brain, slowly, sifted the things they had done together. Sitting silent together. Watching people together.

(P. Abrahams)

12. The trip was a little foggy, to be sure, in the January weather, and was raw and cold. But who cared for such trifles? Not Dot, decidedly.

(CH. Dickens)

13. I wanted to knock over the table and hit him until my arm had no more strength in it, then give him the boot, give him the boot, give him the boot - I drew a deep breath ...

(J. Braine)

14. (Sophy desired a marriage with Mr, Witlow) So did her parents, her friends and everybody in the village, including the postman who didn't live in it but wished he did, and the parson who did live in it but wished he didn't.

(A. Coppard)

15. "Did I consider," said the Carrier, "that I took her -at her age, and with her beauty- from her young companions and the many scenes of which she was the ornament; in which she was the brightest little star that ever shone, to shut her up from day in my dull house, and keep my tedious company? Did I consider how little suited was I to her sprightly humor, and how wearisome a plodding man like me must be, to one of her quick spirit? Did I consider that it was no merit in me or claim in me, that I loved her, when everybody must, who knew her? Never, I took advantage of her hopeful disposition; and I married her. I wish I never had! For her sake, not for mine!

(Ch. Dickens)

16. If I can ease one life the aching,  
Or cool one pain,  
Or help one fainting robin  
Unto his nest again,  
I shall not live in vain.

(E. Dickinson)

17. Youth is full of pleasure; Age is full of care.  
Youth like summer rain, Age like winter weather.

(W. Shakespeare)

18. How beautiful is the rain!  
After the dust and heat  
In the broad and fiery street

In the narrow lane,  
How beautiful is the rain!

(H. W. Longfellow)

19. Meantime for George, disappointment, and worry, and frustration and that great depression which comes of monotony indescribable, weariness unutterable, and loneliness unspeakable.

20. Janet Spencer's parlour maid was ... ugly on purpose, malignantly, criminally ugly.

(A. Huxley)

21. He never tired of their presence, they represented a substantial saving in deathduties.

(G. Greene)

22. Think of the whole country as a big household, and the whole nation as a big family, which is what they really are. What do we see? Half-fed, badly clothed, abominably housed children all over the place; and the money that should go to feed and clothe and house them properly being spent in millions on bottles of scent, pearl necklaces, pet dogs, racing motor cars, January strawberries that taste like cork, and all sorts of extravagances. One sister of the national family has a single pair of leaking boots that keep her sniffing all through the winter, and no handkerchief to wipe her nose with. Another has forty pairs of high-heeled shoes and dozens of handkerchiefs. A little brother is trying to grow up on a penn'orth of food a day, and is breaking his mother's heart and wearing out her patience by asking continually for more, whilst a big brother, spending five or six pounds on his dinner at a fashionable hotel, followed by supper at a night club, is in the doctor's hands because he is eating and drinking too much.

(G. B. Shaw)

## DIAGRAM OF SYNTACTIC EM'S AND SD'S

Based on the juxtaposition of  
different parts of the utterance

Stylistic inversion  
Detached construction  
Parallel construction  
Chiasmus  
Repetition

Based on the juxtaposition of different parts of the utterance

Enumeration  
Suspense  
Climax  
Antithesis

Based on special ways of combining parts of the utterance

Polysyndeton  
Asyndeton

Based on special use of colloquial constructions

Ellipsis  
Break-in the-narrative  
Question-in-the-narrative  
Represented speech

Based on a stylistic use of structural meaning

Rhetorical question  
Litotes

*Exercises on Phonetic, Lexical and Syntactic Expressive Means and Stylistic Devices*

Exercise 1. after reading the excerpts below, do the following:

- a), classify the bulk of the vocabulary used; find examples of special literary and special colloquial words
- b) in Paragraph 1 find one example of suspense; explain its structure. Find one example of detached construction; explain its connection with the rest of the sentence
- c) in Paragraph 2 find one example of hyperbole and one of euphemism
- d) in Paragraph 3 find one example of asyndeton; say what connective has been omitted; find examples of parallelism; classify them as partial or complete
- e) in Paragraph 4 find a metaphor and an example of metonymy; explain the identification in the case of the metaphor and the association in the case of the metonymy
- f) in Paragraph 5 find an example of inversion; give the normal word order; find examples of epithets; find one example of simile
- g) in Paragraph 6 find an example of enumeration and polysyndeton; find an example of extended metaphor combined with hyperbole
- h) in Paragraph 7 find an example of parallel construction combined with lexical repetition; find an example of a string of epithets; classify them as to their structure

i) explain why the phrase that contains the string of epithets may be considered a detached construction.

1. In the generous heat of summer, pushing against a nakedly blue and unknowable sky, carried atop a truck about which they knew nothing, uncertain as to destination or fate, they huddled together and watched land moving rapidly back in the opposite direction. A sinister-looking black man in lattered khaki shirt and pants, armed with a kerrie and assegai, stood watch over them. The man had a powerful body; his bare feet were ugly, broad and spread out before him, full of holes and blisters. His manner of conveying a message was to prod one of the boys or men brutally on the ribs with his kerrie and then to grunt out something completely inaudible, then again, without waiting for an answer or logical response, to subside, settle down near the rear of the truck, watching out of dull glazed eyes.

2. The two guards wolfed down their food in full view of the prisoners, who, by this time, were so famished and thirsty they could have eaten a whale; ... The boys and the men were given no food whatsoever. For the whole journey, which took almost a full day, they were locked inside the iron cage at the back of the truck; and when they begged to be allowed to relieve themselves the guard shouted and raved maniacally, prodding at them with the kerrie.

3. They no longer felt any fear. A deep inhuman resignation had descended upon everybody; now they merely waited to see where this truck would take them, what kind of place or people they would encounter there and what would be required of them once they had reached their destination.

4. "People like him," said a thin dark man with a bitter rueful voice. "People like him - stooges who are doing the dirty work for the white man - will be the first to lose their necks when the time comes!"

5. So crowded was the truck that a stench of sweat from tired, unbathed, slightly damp bodies ascended to the nostrils, choking the air with its sharp acrid odour. Some of the older prisoners who had been to jail before seemed to expect the worst; they stared out of the truck from brutally cold, cynical eyes, their lips curved in contemptuous foetus-like pouches.

6. "Shut up, you mother-sucking bastards!" ... They responded with screams and curses and yells, spitting provokingly at the guard's feet. The guard smiled menacingly, with almost a deep gratitude that they had provided him with another excuse for violence; he looked at them almost kindly, with a seeming tenderness, from the caves of his



solemn dark eyes in which a fire of hate crackled and burned everlastingly.

7. They stood in a row in front of the white farmer to be counted. They stood with their hands hanging limply by their side, legs pressed tightly together, their stomachs turned in sharply at their navels, a row of ragged-looking, shivering, wide-eyed, hostile-eyed, brown-faced men breathing through their mouths and nostrils all at once, a few here and there wetting their hunger-dry lips with their tongues, all of them tired and unfed.

(From "Potgieter's Castle" by L. Knosi)

Exercise 2. After reading the poem below, do the following:

- a) explain the content of the poem in one or two sentences: comment on its ideological value
- b) classify the bulk of the vocabulary used; find examples of poetic and archaic words
- c) analyze every stanza following these steps:
  - phonetic devices - rhyme, metrical pattern and alliteration
  - lexical devices - mainly metonymy and metaphor
  - syntactic devices - mainly rhetorical questions, repetition (different types), parallel construction, climax and antithesis
- d) analyze the whole poem for repetition and parallel construction
- e) comment on the metaphors the poet used to identify the workers and the exploiters.

## ***SONG TO THE MEN OF ENGLAND***

Men of England, wherefore plough  
For the lords who lay ye low?  
Wherefore weave with toil and care  
The rich robes your tyrants wear?

Wherefore feed, and clothe and save  
From the cradle to the grave,  
Those ungrateful drones who would,  
Drain your sweat - nay, drink your blood?

Wherefore, Bees of England, forge  
Many a weapon, chain and scourge  
That these stingless drones may spoil  
The forced produce of your toil?

Have ye leisure, comfort calm,  
Shelter, food, love's gentle balm?  
Or what is it ye buy so dear  
With your pain and with your fear?

The seed you sow, another reaps;  
The wealth ye find, another keeps;  
The robes ye weave, another wears;  
The arms ye forge, another bears.

Sow seed, but let no tyrant reap;  
Find wealth, let no impostor heap;  
Weave robes, let not the idle wear;  
Forge arms, in your defense to bear.

Shrink to your cellars, holes and cells;  
In halls ye deck, another dwells,  
Why shake the chains ye wrought? Ye see  
The steel ye tempered glance on ye.

With plough and spade and hoe and loom  
Trace your grave, and build your tomb;  
And weave your winding sheet, till fair  
England be your sepulchre.

(P.B. Shelley)

Exercise 3. After reading the short story "Red" by S. Maugham in *An Anthology of Famous British Short Stories*, do the following:

- a) classify the bulk of the vocabulary used in the story
- b) on page 139, first paragraph, find examples of colloquial words, common and special
- c) on page 143 comment on the difference between the speech of the skipper and that of Neilson; find specific instances to illustrate your comments
- d) comment on the vocabulary used by the author to describe the skipper (p. 142) and "Red" (p. 145); do you find any epithets?, any EM's or SD's?
- e) on page 143, Paragraph 3  
– find an example of a simile, say two objects are being compared and what feature is intensified

- find an example of a metaphor; explain the identification
  - find an example of an interjection, explain what type of emotion it conveys - anger, sorrow, surprise ...
  - find an example of a euphemism; say what it stands for
  - on the same page, find an example of polysyndeton;
- f) on page 144, Paragraphs 3 and 4
- find examples of repetition: say what type of repetition it is
  - on the same page, in the paragraph that begins "You know how ..."
  - find an example of oxymoron;
- g) on page 145, first paragraph
- find examples of allusions;
- h) on page 146
- in the first paragraph find an example of repetition; classify it
  - find an example of simile and of allusion; explain the comparison in the simile; say what type of allusion it is
  - on the second paragraph, find an example of metaphor; explain the identification
  - find two similes describing the girl: say what feature is intensified in each case
  - find an example of hyperbole
  - find a rhetorical question: give the statement it stands for
  - in the third paragraph, find an example of lexical repetition
  - find examples of parallel constructions - partial or complete
  - find examples of allusions and of climax
  - on the last two lines of the page find an example of suspense;
- i) on page 148, first paragraph
- find examples of enumeration; classify them as homogeneous or heterogeneous
  - find examples of similes
  - find an example of an extended metaphor that ends with a simile
  - in the second paragraph, find examples of inversion
  - find an example of rhetorical question; give the statement;
- j) on page 153, first paragraph
- find an example of suspense and of enumeration and inversion
  - on the paragraph before last, find an example of frame repetition
- k) on page 155, find examples of represented speech; classify them as uttered or inner.

#### Exercise 4. Independent Study.

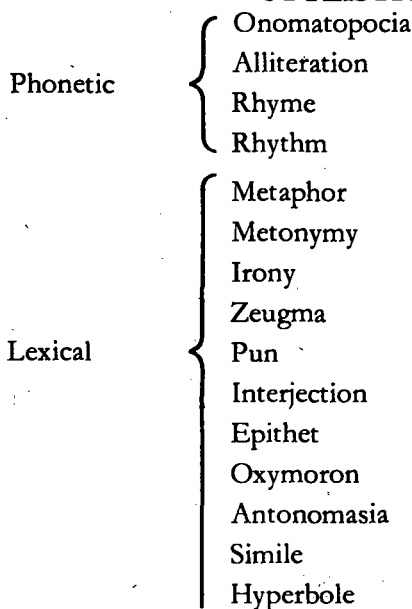
Analyze one of the works suggested below keeping in mind the following:

- a) what the work is about
- b) the vocabulary used
- c) the phonetic SD's (especially in poems)
- d) the lexical and syntatic EM's and SD's

#### *Suggestions:*

1. BURNS, R: "My Luve is Like a Red, Red Rose". (see p.94)
2. DICKENS, CH: "A Christmas Carol", in *An Anthology of Famous British Stories*.
3. HENRY, O: "The Furnished Room, in *An Anthology of Famous American Stories*.

### DIAGRAM OF ALL THE EXPRESSIVE MEANS AND STYLISTIC DEVICES



Lexical

Periphrasis  
Euphemism  
Set expression  
Proverb  
Quotation  
Epigram  
Allusion

Syntactic

Inversion  
Detached construction  
Parallel construction  
Chiasmus  
Repetition  
Enumeration  
Climax  
Antithesis  
Suspense  
Polysyndeton  
Asyndeton  
Break-in-the-narrative  
Question-in-the-text  
Ellipsis  
Represented Speech  
Rhetorical Question  
Litotes

## Part III

# Functional Styles of the English Language<sup>1</sup>

The standard English literary language in the course of its development has evolved into several subsystems, each of which has its own typical characteristics which are conditioned by the aim of the communication and produce more or less closed systems. Each of these systems has its own set of language means which stands in opposition to other sets of language means having other aims. These systems make up the various functional styles which appear mainly in the standard written language.

Thus a functional style may be defined as a system of interrelated language means which achieves a definite aim in communication. In the standard English language we distinguish five functional styles. This classification, although conventional, is not arbitrary. It is the result of long and detailed observation, in which two aspects have been taken into consideration:

1. Characteristic use of language means
2. Purpose of the communication

Thus we distinguish the following:

1. The belles-lettres style
2. The publicistic style
3. The newspaper style
4. The scientific prose style
5. The style of official documents.

<sup>1</sup> See Galperin, *op. cit.*, pp. 249-250.

## **THE BELLES-LETTRES STYLE<sup>1</sup>**

The belles-lettres style comprises three substyles. They are the following:

1. The sub-style of poetry
2. The sub-style of emotive prose or fiction
3. The sub-style of drama.

The three sub-styles have some features in common which are typical of the belles-lettres style in general; but each also has some individual features of its own. In the first place the three sub-styles have a common aim or function which may be called an aesthetico-cognitive function. The purpose of the belles-lettres style is to suggest a possible interpretation of the phenomenon of life by forcing the reader to see the writer's viewpoint. This is the cognitive function. The aesthetic function lies in the way in which the content is presented, producing a feeling of pleasure. The reader feels pleasure not only from admiring the language means used, but also from the fact that he is able to understand events and phenomena and to realize the relation between facts apparently unconnected, but brought together by the creative mind of the writer. Consequently, a specific system of language means must be selected to achieve this aim or function. The language means or linguistic features typical of the belles-lettres style are the following:

1. The use of genuine imagery, achieved mainly by lexical devices
2. The use of words in contextual meaning, that is, a meaning different from the ones found in the dictionary
3. The use of a vocabulary that reflects the author's evaluation of things or phenomena

<sup>1</sup> See Galperin, op. cit., pp. 250-287.

4. The use of a vocabulary and syntax that reflects the author's idiosyncrasy - individual style
5. The introduction of the typical features of colloquial language, mainly in emotive prose and drama.

### *The Sub-style of Poetry*

The sub-style of poetry has the common linguistic features of the belles-lettres style, but it also has some distinctive features of its own. The most distinctive feature is its orderly form, mainly based on rhythm and rhyme. Because of these external features, both the semantic and the syntactic aspects of poetry are made compact and the result is brevity of expression, epigram-like utterances and genuine, unexpected imagery as well as inversion, detached constructions, elliptical sentences, asyndeton and other syntactic features.

### *The Sub-style of Emotive Prose*

The sub-style of emotive prose has the same common features of the belles-lettres style in general but differently graded. The imagery is not so rich as in poetry; the number of words with contextual meaning is not so great; the writer's idiosyncrasy is not as easy to see. The distinctive feature of emotive prose is the combination of the spoken and the written varieties of language, the former seen in the language of the characters (dialogue) and the latter in the language or narration of the writer (monologue).

The language of the writer will usually follow the norms of the given period in the development of standard English. The language of the characters is not an actual reproduction of the normal speech of living people; it usually undergoes changes introduced by the writer making it conform also to a greater or lesser degree with the norms of the standard language of the period.

### *The Sub-style of Drama*

The sub-style of drama or plays has in general the common features of the belles-lettres style, but also has its distinctive features. The most outstanding of these features is the use of the spoken variety only. Unlike poetry, which practically excludes dialogue, and emotive prose, which is a combination of dialogue and monologue, the language of plays is entirely dialogue. The author's language is excluded except for the playwright's remarks and stage directions. However, these dialogues or speech of the characters are not exact reproductions of colloquial language, although the playwright may



wish to reproduce actual conversation. The language of plays is always stylized; to some degree, it tries to conform to literary English.

Let's see some of the reasons for this stylization:

1. The tendency to conform to the literary norm of the period so as not to affect the aesthetic aspect of the work
2. The writer's personal idiosyncrasy
3. The need to reveal through the dialogue the inner psychological and intellectual traits of the characters

This stylization is seen in different aspects:

1. In redundancy of information because of the necessity to amplify the utterance for the sake of the audience
2. In the use of utterances much longer than in normal conversation without interruption through signals of attention
3. In the asking of several questions one after the other

So even if the language of a play resembles real dialogue, it is stylized. The ways and means in which this stylization is attained are there although they are not easy to see without careful observation. This stylization depends on the idiosyncrasy of the playwright and on the trends of drama at a given period.

## EXERCISES

Exercise 1. Find examples of the different types of metrical patterns in any of the poems analyzed in Unit 3 (p.128) which deals with phonetic stylistic devices.

Exercise 2. After reading the sonnet given below, do the following:

- a) give the name of the two types of sonnets and the difference between them
- b) explain the content of the sonnet in your own words
- c) give the metrical pattern and the rhyme of the poem
- d) find examples of lexical and syntactic SD's characteristic of poetry
- e) comment on the epigrammatic lines
- f) find examples of enjambment.

## SONNET 116

Let me not to the marriage of true minds  
Admit impediments. Love is not love  
Which alters when it alteration finds  
Or bends with the remover to remove:  
O, no! it is an ever fixed mark  
That looks on tempests, and is never shaken;  
It is the star to every wandering bark,  
Whose worth's unknown, although his height be taken.  
Love's not Time's fool, though rosy lips and cheeks  
Within his bending sickle's compass come;  
Love alters not with his brief hours and weeks,  
But bears it out even to the edge of doom.  
If this be error and upon me proved,  
I never writ, nor no man ever loved.

(W. Shakespeare)

Exercise 3. After reading the poem below, do the following

- explain the content of the poem in your own words
- give the metrical and the rhyme pattern of the poem; find other phonetic devices
- identify the types of stanza
- classify the poem as classical, free or accented verse
- find examples of lexical and syntactic SD's characteristic of poetry
- illustrate the introduction of colloquial elements.

## MY LUVES LIKE A RED, RED ROSE

O my luvie is like a red, red rose  
That's newly sprung in June  
O, my luvie is like the melody  
That's sweetly play'd in tune.

As fair art thou, my bonnie lass,  
So deep in luvie am I,

And I will luvè thee still, my dear,  
Till a'the seas gang dry.

Till a'the seas gang dry, my dear,  
And the rocks melt wi the sun!  
And I will luvè thee still, my dear,  
While the sands o'life shall run.

And fare thee weel, my only luvè!  
And fare thee weel, a while!  
And I will come again, my luvè,  
Tho'it were ten thousand mile!

(R. Burns)

Exercise 4. After reading the poems below, do the following:

- a) explain the content of the poem in your own words
- b) give the metrical pattern and the rhyme of the poem; find other phonetic devices
- c) classify the poems as classical, free or accented; explain your choice
- d) find examples of lexical and syntactic SD's of poetry.

### **THE DAFFODILS**

I wandered lonely as a a cloud  
That floats on high o'er vales and hills  
When all at once I saw a crowd  
A host of golden daffodils,  
Beside the lake, beneath the trees  
Fluttering and dancing in the breeze.

Continuous as the stars that shine  
And sparkle on the Milky Way  
They stretched in never-ending line  
Along the margins of the bay.  
Ten thousand saw I at a glance  
Tossing their heads in sprightly dance.

The waves beside them danced, but they.  
Outdid the sparkling waves in glee.  
A poet could not but be gay  
In such a jocund company.  
I gazed and gazed but little thought  
What wealth the show to me had brought.

For oft, when on my couch I lie  
In vacant or in pensive mood,  
They flash upon that inward eye  
Which is the bliss of solitude;  
And then my heart with pleasure fills  
And dances with the daffodils.

(W. Wordsworth)

### ***BREAK, BREAK, BREAK***

Break, break, break,  
On thy cold grey stones, O seal  
And I would that my tongue could utter  
The thoughts that arise in me.

O well for the fisherman's boy,  
That he shouts with his sister at play!  
O well for the sailor lad,  
That he sings in his boat on the bay!

And the stately ships go on  
To their haven under the hill;  
But O for the touch of a vanish'd hand  
And the sound of a voice that is still!

Break, break, break,  
At the foot of thy crags, O Seal!  
But the tender grace of a day that is dead  
Will never come back to me.

(A. Tennyson)

Exercise 5. After reading the poem below, do the following:

- a) explain the content of the poem
- b) give the rhyme pattern; classify the rhyme as full or incomplete
- c) classify the poem as to type; explain your choice
- d) give an example of stanza enjambment
- e) explain why the poem is a long sustained metaphor
- f) find the syntactic features characteristic of poetry
- g) analyze the vocabulary of the poem.

### ***THE RAILWAY TRAIN***

I like to see it lap the miles  
And lick the valleys up  
And stop to feed itself at tanks  
And then prodigious step

Around a pile of mountains,  
And supercilious, peer  
In shanties by the sides of roads;  
And then a quarry pare

To fit its sides, and crawl between,  
Complaining all the while  
In horrid, hooting stanza;  
Then chase itself down hill

And neigh like Boanerges;<sup>1</sup>  
Then punctual as a star,  
Stop -docile and omnipotent-  
At its own stable door.

(E. Dickisor)

Exercise 6. After reading the poem below, do the following:

- a) explain the content of the poem in your own words
- b) classify it as to type of verse

<sup>1</sup>Literally "son of thunder", name applied in the Bible to James and John

- c) analyze the vocabulary used in the poem
- d) find examples of lexical and syntactic characteristics of poetry; especially the power of words to mean more than they do in ordinary language.

## **EPILOGUE**

I, too, sing America  
 I am the darker brother.  
 They send me to eat in the kitchen  
 When company comes,  
 But I laugh  
 And eat well,  
 And grow strong  
  
 Tomorrow  
 I'll sit at the table  
 When company comes.  
 Nobody'll dare  
 Say to me,  
 "Eat in the kitchen,"  
 Then.  
  
 Besides,  
 They'll see how beautiful I am  
 And be ashamed,  
 I, too, am America.

(L. Hughes)

Exercise 7. After reading the poem below, do the following:

- a) explain the content of the poem
- b) analyze the vocabulary used in the poem
- c) classify the poem as to type; explain your choice
- d) give the rhyme pattern of the poem
- e) find two examples of alliteration
- f) find all examples of lexical EM's and SD's
- g) find all examples of syntactic EM's and SD's
- h) comment on the effect of the repetition of the word *good*.

## OUR ANGLO-SAXON TONGUE

Good is the Saxon speech: clear, and strong,  
Its clean-cut words fit both for prayer and song;  
Good is this tongue for all the needs of life;  
Good for sweet words with friend, or child, or wife.  
Seax —short sword— and like a sword its sway  
Hews out a path 'mid all the forms of speech,  
For in itself in hath the power to teach  
While many tongues slowly fade away.  
'Tis good for laws; for vows of youth and maid;  
Good for the preacher; or shrewd folk in trade;  
Good for sea-calls when loud the rush of spray;  
Good for war-cries where men meet hilt to hilt,  
And Man's best blood like new-trod wine is spilt  
Good for all times, and good for what thou wilt.

(J. B. Hope)

### Exercise 8. Independent Study.

Analyze one of the poems suggested below keeping in mind the following:

- a) type of verse
- b) vocabulary used
- c) different EM's and SD's

#### *Suggestions:*

1. BYRON, LORD: "She Walks in Beauty", in *The Literature of Great Britain*.
2. WHITMAN, WALT: "O, Captain, My Captain", in *The Literature of Great Britain*.
3. SANDBURG, CARL: "Chicago", in *Integrated English Practice 4*.
4. LORD TENYSSON, ALFRED: "Ulysses", in *Brighter English*.

### Exercise 9. After reading the excerpts below, do the following:

- a) give the tendencies and characteristics of the emotive prose of the period as seen in the work

- b) point out examples of the written and spoken varieties of language
- c) compare the language of the author and the language of the characters: explain what differences there are, if any
- d) compare the language of the various characters; explain the difference.

1. Then all the knights of the Table Round marvelled them greatly of Sir Galahad, that he durst sit there in that siege perilous ... Then Sir Launcelot beheld his son and had great joy of him. Then Sir Bors told his fellows, Upon pain of my life this young knight shall come unto great worship. This noise was great in all the Court, so that it came to the Queen ... many said unto the Queen, he resembled much unto Sir Launcelot. I suppose, said the Queen, that his is son of Sir Launcelot and King Pelles' daughter, and his name is Galahad... Then came King Arthur unto Galahad and said, Sir, ye be welcome for ye shall achieve that never knights bring to an end. Then the King took him by the hand, and went down from the palace to show Galahad the adventures of the stone.

(From "The Marvelous Adventure of the Sword"  
by Sir Thomas Malory, 15th Century)

2. We shun the place of pestilence for fear of infection, the eyes of Cathritius because of diseases, the sight of the Basilisk for death, and shall we not eschew the company of them that may entrap us in love, which is more bitter than any destruction?

If we fly thieves that steal our goods, shall we follow murderers that cut our throats; If we be heedful to come where wasps be, lest we be stung, shall we hazard to run where Cupid is, where we shall be stifled? Truly Martius in my opinion there is nothing either more repugnant to reason, or abhorring from nature, than to seek that we should shun, leaving the clear stream to drink of the muddy ditch, or in the extremety of heat to lie in the parching sun, when he may sleep in the cold shadow or being free from fancy, to seek after love which is a much as to cool a hot liver with strong wine, or to cure a weak stomach with raw flesh.

(From *Euphues and his England*  
By John Lyly, 16th Century)

3. Then I saw in my dream that when they (Cristian and Faithful) were got out of the wilderness they presently saw a town before



them, and the name of that town is Vanity. And at the town there is a fair kept, called Vanity Fair; it is kept all the year long; it beareth the name of Vanity Fair, because the town where 'tis kept is lighter than vanity; and also because all that is there sold, or that cometh thither is vanity. As is the saying of the wise, "All that cometh is vanity."

... Therefore at this fair are all such merchandise sold, as houses, lands, trades, places, honors, perferments, titles, countries, kingdoms, lusts, pleasures, and delights of all sorts, as lives, blood, bodies, souls, silver, gold, pearls, precious stones, and what not ...

Now, as I said, the way to the Celestial City lies just through this town where this lusty fair is kept; and he what will go to the city and yet not go through this town, "must needs go out of the world"<sup>1</sup> The Prince of Princes himself, when here, went through this town to his own country and that upon a fairday, too; yea, and as I think it was Beelzebub,<sup>2</sup> the chief lord of this fair, that invited him to buy of his vanities; yea because he was such a person of honor, Beelzebub had him from street to street and showed him all the kingdoms of the world in a little time, that he might, if possible, allure that Bleesed One to cheapen and buy some of his vanities; but he had no mind to the merchandise, and therefore left the town without laying out so much as one farthing upon these vanities ...

But that which did not a little amuse the mercandisers was that these pilgrims set very light by all their wares; they cared not so much as to look at them, and if they called upon them to buy, they would put their fingers in their ears and cry, "Turn away mine eyes from beholding vanity," and look upward, signifying that their trade and traffic was in heaven. Once chanced mockingly, beholding the carriages of the men, to say unto them, "What will ye buy?" But they looking gravely upon him answered, "We buy the Truth."

(From *The Pilgrim's Progress*  
by John Bunyan 17th Century)

4. I was extremely tired, and with that, and the heat of the weather and about half a pint of brandy that I drank as I left the ship, I found myself much inclined to sleep ... I slept sounder than ever I remembered to have done in my life, and as I reckoned about nine hours for when I awoke it was just daylight. I attempted to rise, but

<sup>1</sup> Quotation from the Bible.

<sup>2</sup> Name for a devil.

was not able to stir, for as I happened to lie on my back, I found my arms and legs were strongly fastened on each side to the ground; and my hair, which was long and thick, tied down in the same manner ... In a little time I felt something alive moving on my left leg, which advancing gently forward, over my breast, came along up to my chin; when bending my eyes downward as much as I could, I perceived to be a human creature not six inches high with a bow and arrow in his hands... who cried out in a shrill but distinct voice, Hekinah degul. The others repeated the same words several times, but then I knew not what they meant.

(From *Gulliver's Travels*

by Jonathan Swift, 18th Century)

5. And now two smaller Cratchits, boy and girl, came tearing in screaming that outside the baker's they had smelled the goose, and known it for their own; and basking in luxurious thoughts of sage and onion, these young Cratchis danced about the table ...

"What has ever got your precious father, then?" said Mrs. Cratchit. "And your brother Tiny Tim? And Martha warn't as late last Christmas day by half an hour!" "Here's Martha, mother!" cried the two young Cratchits.

"Hurrah! There's such a goose, Martha!" ...

Scrooge dressed himself "all in his best" and at last got out into the streets ... and walking with his hands behind him, Scrooge regarded every one with a delighted smile. He looked so irresistibly pleasant that three or four good-humored fellows said, "Good morning, sir! A merry Christmas to you!" In the afternoon he turned his steps toward his nephew's house. He passed the door a dozen times, before he had the courage to go up and knock. But he made a dash and did it.

"Is your master at home, my dear?" said Scrooge to the girl. Nice girl! Very.

"Yes, sir."

"Where is he, my love?"

"He's in the dining-room, sir, along with mistress."

(From "A Christmas Carol"

by Charles Dickens, 19th Century)

6. Now the captain could think of nothing more to say, and he smoked in silence. Neilson had apparently no wish to break it. He looked at his guest with a meditative eye ... He sat in the chair in a heavy ungainly attitude, his great belly thrust forward and his fat legs uncrossed.

All elasticity had gone from his limbs. Neilson wondered idly what sort of man he had been in his youth. It was almost impossible to imagine that this creature of vast bulk had ever been a boy who ran about. The skipper finished his whisky, and Neilson pushed the bottle towards him: "Now drink, my friend. Don't let the nonsense I talk interfere with you." He waved his thin hand towards the bottle, and the skipper finished what remained in his glass.

"You ain't drinking nothing," said the skipper reaching for the whisky.

"I am of a sober habit," smiled Neilson. "I intoxicate myself in ways which I fancy are more subtle. But perhaps that is only vanity. Anyway the effects are more lasting and the results less deleterious."

(From "Red" by Somerset Maugham, 20th Century)

Exercise 10. After reading the excerpts below, do the following:

- a) mention the general features of emotive prose
- b) whenever possible, give a brief account of the life and work of the author and his influence on the development of English emotive prose
- c) explain the content of each excerpt in your own words
- d) give the characteristics of the emotive prose of the period in which the work was written
- e) mention the characteristics of each work according to its period; analyze the type of vocabulary, structures, EM's and SD's
- f) find 2 examples of the written variety and 2 of the spoken variety in each excerpt; compare them
- g) whenever possible, analyze the language of the characters and compare their speech.

1. And a homeless hungry man, driving the roads with his wife beside him and his thin children in the back seat, could look at the fallow fields which might produce food but not profit, and that man could know a fallow field is a sin and the unused land a crime against the thin children. And such a man drove along the roads and knew temptation at every field, and knew the lust to take these fields and make them grow strength for his children and a little comfort for his wife. The temptation was before him always. The fields goaded him, and the company ditches with good water flowing were a goad to him.

And in the south he saw the golden oranges hanging on the trees, the little golden oranges on the dark green trees; and guards with shotguns patrolling the lines so a man might not pick an orange for a thin child, oranges to be dumped if the price was low. In the camps the word would come whispering. There's work at Shafter and the cars would be loaded in the night, frantic for work. And along the roads lay the temptations, the fields that could bear food ...

Now and then a man tried; crept on the land and cleared a piece, trying like a thief to steal a little richness from the earth. Secret gardens hidden in the weeds. A package of carrot seeds and few turnips. Planted potato skins, crept out in the evening secretly to hoe in the stolen earth ...

And then one day a deputy sheriff: Well, what do you think you're doing? I ain't done no harm. I had my eyes on you. This ain't your land. You're trespassing. The land ain't plowed, an' I ain't hurt' it none. Yer goddammed squatters. Pretty soon you'd think you owned it. You'd be sore as hell. Think you own it. Get off now.

And the little green carrot tops were kicked off and the turnips green trampled. And then the Jimson weed moved back in. But the cop was right. A crop raised-why, that what makes ownership. Land hoed and the carrots eaten - a man might fight for land he's taken food from. Get him off quick! He'll think he owns it. He might even die fighting for the little plot among the Jimson weeds.

Did ya see his face when we kicked them turnips out? Why, he'd kill a fella soon's he'd look at him. We got to keep these here people down or they'll take the country. They'll take the country. Outlanders, foreigners.

Sure, they talk the same language, but they ain't the same. Look how they live. Think any of us folks'd live like that? Hell, no! In the evenings, squatting and talking. And an excited man: Whyn't twenty of us take a piece of lan'? We got guns. Take it an' say They'd jus' shoot us like rats.

Well, which' you ruther be, dead or here? Under groun' or in a house all made of guany sacks? Which'd you ruther for your kids dead now or dead in two years with what they call malnutrition? Know what we et all week? Boiled nettles an' fried dough! Know where we get the flour for the dough? Swep' the floor of a boxcar.

(From *The Grapes of Wrath* by J. Steinbeck)

2. Then were they condescended that King Arthur and Mordred should meet betwixt both their hosts, and everych<sup>1</sup> of them should bring fourteen persons; and they came within this word unto Arthur. Then said he: I am glad that this is done; and so he went into the field. And when Arthur should depart, he warned all his host that and they see any sword drawn: Look ye come on fiercely, and slay that traitor, Sir Mordred, for I in no wise trust him. In like wise Sir Mordred warned his host that: An ye see any sword drawn look that ye come on fiercely, and so slay all that ever before you standeth; for in no wise I will not trust for this treaty, for I know well my father will be avenged on me ...

Right soon came an adder out of a little heath bush, and it stung a knight on the foot. And when the knight felt him stung, he looked down and saw the adder, and then he drew his sword to slay the adder, and thought of none other harm. And when the host on both parties saw that sword drawn, then they blew beams, trumpets, and horns, and shouted grimly. And so both hosts dressed them together.<sup>2</sup> And King Arthur took his horse, and said: Alas this unhappy day! and so rode to his party. And Sir Mordred in like wise. And never was there seen a more dolefuller battle in no Christian land ...

Then was King Arthur ware where Sir Mordred leaned upon his sword among a great heap of dead men. Now give me a spear, said Arthur unto Sir Lucan, for yonder I have espied the traitor that all this woe has wrought. Sir, let him be, said Sir Lucan, for he is unhappy; and if ye pass this unhappy day ye shall be right well revenged upon him...

3. What's the name of this village? I told him Balaclava. I'd read a sign when we passed the local police station. I added casually that I thought I had a relative living somewhere here. 'Who' My grandmother, 'Well, lewwe go look fo'she. You come all this way and don't visit your grandmother? What happen you shame?' I told him it was not that at all. I hardly knew the woman; I didn't even know what she looked like. 'What she name? I tried to remember my mother's maiden name, 'Well, somebody must know a Mrs. Ellis. This is the country. Everybody know everybody ...

We found her quite easily. Skully stopped the first woman we met, carrying a basket of market goods, and was told that Mother Ellis lived in Seaforth Street. It was a longish walk and we asked directions again until we came to the yard. A little girl her hair in plaits,

<sup>1</sup> everych - every one.

<sup>2</sup> dressed the together - formed ranks, took battle positions.

her dress dirty and torn, her face shining prettily – was feeding chickens; she looked at us shyly and told us Granny was upstairs. “Hyacinth, is who there? Who you talking to?” Mother Ellis pushed her head through a window. We stared at each other. “Yes, who you looking for?” she asked. Skully turned to me. I didn’t know what to say. Skully declared in high school town-boy accent, “We’re trying to find one Mrs. Ellis. The woman said, “Yes, what you want?” then pulled her head inside. Minutes later, while I gathered nerve and Skully shispered, “Look, is you grandmother, so you better talk to she,” Mother Ellis appeared on the landing, holding her hips as though the effort at walking pained her, “Yes, is who these gentlemen? Come upstairs, mih eyes not too good.”

(From *Ikael Torass* by L.D Williams)

4. The door of Henry’s lunch-room opened and two men came in. They sat down at the counter “What’s yours?” George asked them. “I don’t know,” one of the men said. “What do you want to eat, Al?” “I don’t know,” said Al. “I don’t know what I want to eat.” Outside it was getting dark. The street-light came on outside the window. The two men at the counter read the menu. From the other end of the counter Nick Adams watched them. He had been talking to George when they came in.

“Got anything to drink?” Al asked.

“Silver beer, bevo, ginger-ale,” George said.

“I mean you got anything to drink?”

“Just those I said.”

“This is a hot town,” said the other. “What do they call it?” “Summit”

“Ever hear of it?” Al asked his friend.

“No,” said the friend.

“What do you do here nights?” Al asked.

“They eat the dinner,” his friend said. “They all come here and eat the big dinner.”

“That’s right,” George said.

“So you think that’s right?” Al asked George.

“Sure.”

“You’re a pretty bright boy, aren’t you?”

“Sure,” said George.

“Well, you’re not,” said the other little man. “Is he Al?”

“He’s dumb,” said Al. He turned to Nick. “What’s your name?”

“Adams.”

“Another bright boy,” Al said. “Ain’t he a bright boy, Max?”

"The town's full of bright boys," Max said.

George put the two platters, one of ham and eggs, the other bacon and eggs, on the counter. He set down two side-dishes of fried potatoes and closed the wicket into the kitchen.

(From "The Killers" by E. Hemingway)

5. It was cold in the street. There was a wind like ice. People went flitting by, very fast; the men walked like scissors; the women trod like cats. And nobody knew — nobody cared. Even if she broke down, if at last, after all these years, she were to cry, she'd find herself in the lock up as like as not.

But at the thought of crying it was as though little Lennie leapt in his gran's arms. Ah, that's what she wants to do, my dove. Gran wants to cry. If she could only cry now, cry for a long time, over everything, beginning with the first place and the cruel cook, going on to the doctor's and then the seven little ones, death of her husband, the children's leaving her, all the years of misery that led up to Lennie. But to have a proper cry over all these things would take a long time. All the same, the time for it had come. She must do it. She couldn't put it off any longer; she couldn't wait any more ... Where could she go?

"She's had a hard life, has Ma Parker." Yes, a hard life, indeed! Her chin began to tremble; there was no time to lose. But where? Where? She couldn't go home; Ethel was there. It would frighten Ethel out of her life. She couldn't sit on a bench anywhere; people would come arsking her questions. She couldn't possibly go back to the gentleman's flat; she had no right to cry in strangers' houses. If she sat on some steps a policeman would speak to her.

Oh, wasn't there anywhere where she could hide and keep herself and stay as long as she liked, not disturbing anybody, and nobody worrying her? Wasn't there anywhere in the world where she could have her cry out — at last?

Ma Parker stood, looking up and down. The icy wind blew out her apron into a balloon. And now it began to rain. There was nowhere.

(From "Life of Ma Parker" by K. Mansfield)

6. "This is the room," said the housekeeper, from her furry throat. "It's a nice room. It ain't often vacant. I had some most elegant people in it last summer — no trouble at all, and paid in advance to the minute. The water's at the end of the hall. Sprowls and Mooney kept in three months. They done a vaudeville sketch. Miss B'retta Sprowls

—you may have heard of her —oh, that was just the stage names—right there over the dresser is where the marriage certificate hung, framed. The gas is here, and you see there is plenty of closet room. It's a room everybody likes. It never stays idle long."

"Do you have many theatrical people rooming here?" asked the young man.

"They comes and goes. A good proportion of my lodgers is connected with the theaters. Yes, sir, this is the theatrical district. Actor people never stays long anywhere. I get my share. Yes, they comes and they goes.

He engaged the room, paying for a week in advance. He was tired, he said, and would take possession at once. He counted out the money. The room had been made ready, she said, even to towels and water. As the housekeeper moved away he put, for the thousandth time, the question that he carried at the end of his tongue.

"A young girl —Miss Vashner— Miss Eloise Vashner— do you remember such a one among your lodgers? She would be singing on the stage, most likely. A fair girl, of medium height and slender, with reddish, gold hair and a dark mole dear her left eyebrow."

"No, I don't remember the name. Them stage people has names they change as often as their rooms. They comes and they goes. No, I don't call that one to mind."

(From "The Furnished Room" by O'Henry)

7. That punctual servant of all work, the sun, had just risen, and began to strike a light on the morning of the thirteenth of May, one thousand eight hundred and twenty-seven, when Mr. Samuel Pickwick burst like another sun from his slumbers; threw open his chamber window, and looked out upon the world beneath ...

"Cab!" said Mr. Pickwick.

"Here you are, sir, shouted a strange specimen of the human race, in a sackcloth coat, and apron of the same, who with a brass label and number round his neck, looked as if he were catalogued in some collection of rarities. This was a waterman.

"Here you are, sir. Now, then, fust cab!" and the first cab having been fetched from the public-house, where he had been smoking his first pipe, Mr. Pickwick and his portmanteau were thrown into the vehicle.

"Golden Cross", said Mr. Pickwick.

"Only a bob's worth, Tommy," cried the driver, sulkily, for the information of his friend the waterman, as the cab drove off. "How old



is that horse, my friend?" inquired Mr. Pickwick, rubbing his nose with the shilling he had reserved for the fare.

"Forty-two", replied the driver, eyeing him askant.

"What!" ejaculated Mr. Pickwick, laying his hand upon his note-book. The driver reiterated his former statement. Mr. Pickwick looked very hard at the man's face, but his features were immovable, so he noted down the fact forthwith.

"And how long do you keep out at a time?" inquired Mr. Pickwick, searching for further information.

"Two or three weeks", replied the man.

"Weeks!" said Mr. Pickwick in astonishment and out came the note-book again.

"He lives at Pentonwill when he's at home," observed the driver, coolly, "but we seldom takes him home, on account of his weakness."

"On account of his weakness!" reiterated the perplexed Mr. Pickwick.

"He always falls down when he's took out o' the cab," continued the driver, "but when he's in it, we bears him up werry tight, and takes him in werry short, so as he can't werry fall down, and we've got a pair o' precious large wheels on: so ven he does move, they run after him, and must go on—he can't help it."

Mr. Pickwick entered every word of his statement in his note-book, with the view of communicating it to the club, as a singular instance of the tenacity of life in horses, under trying circumstances ...

(From "The Posthumous Papers  
of the Pichwick Club" by Ch. Dickens)

8. A woman of about fifty years of age came from the room beyond, bringing a plate of biscuits. She smiled and bowed to me. I took one of the biscuits, but not for all the money in the world could I have said to her *dankie my nooi*,<sup>1</sup> or that disgusting *dankie, missus*, nor did I want to speak to her in English because her language was Afrikaners, so I took the risk of it and used the word *mevrou*<sup>2</sup> for the politeness of which some Afrikaners would knock a black man down, and I said, in high Afrikaans, with a smile and bow too, "*Ek is u dankbaar, Mevrou.*"

But nobody knocked me down. The woman smiled and bowed, and van Rensburg, in a strained voice that suddenly came out of nowhere, said, "Our land is beautiful. But it breaks my heart."

The woman put her hand on his arm, and said, "Jannie, Jannie."

<sup>1</sup> Thank you, my missus. A familiar way of addressing someone.

<sup>2</sup> mistress

Then another woman and a man, all about the same age, came up and stood behind van Rensburg.

"He's a B.A.," van Rensburg told them. "What do you think of that?" The first woman smiled and bowed to me again, and van Rensburg said, as though it were a matter for grief, "I wanted to give him brandy, but there's only wine."

The second woman said, "I remember, Jannie. Come with me." She went back into the room, and followed her. The first woman said to me, "Jannie's a good man." Strange, but good."

And I thought the whole thing was mad, and getting beyond me, with me a black stranger being shown a testimonial for the son of the house, with these white strangers standing and looking at me in the passage, as though they wanted for God's sake to touch me somewhere and didn't know how, but I saw the earnestness of the woman who had smiled and bowed to me, and I said to her, "I can see that, *Mevrou*."

"He goes down every night to look at the statue", she said.

"He says only God could make something so beautiful, therefore God must be in the man who made it, and he wants to meet him and talk out his heart to him."

She looked back at the room, and then she dropped her voice a little, and said to me, "Can't you see, it's somehow because it's a black woman and a black child?"

And I said to her, "I can see that, *Mevrou*."

She turned to the man and said of me, "He's a good boy."

Then the other woman returned with van Rensburg, and van Rensburg had a bottle of brandy. He was smiling and pleased, and he said to me, "This isn't ordinary brandy, it's French."

He showed me the bottle, and I, wanting to get the hell out of that place, looked at it and saw it was cognac. He turned to the man and said "Uncle, you remember? When you were ill? The doctor said you must have good brandy. And the man at the bottle-store said this was the best brandy in the world."

"I must go", I said. "I must catch that train."

"I'll take you to the station", he said. "Don't you worry about that." He poured me a drink and one for himself.

"Uncle", he said, "what about one for yourself?"

The older man said, "I don't mind if I do", and he went inside to get himself a glass.

Van Rensburg said, "Happiness", and lifted his glass to me. It was a good brandy, the best I've ever tasted. But I wanted to get to hell out of there. I stood in the passage and drank van Rensburg's brandy.

The Uncle came back with his glass, and van Rensburg poured him a brandy, and Uncle raised his glass to me too. All of us were full of goodwill; but I was waiting for the opening of one of those impersonal doors. Perhaps they were too, I don't know. Perhaps when you want so badly to touch someone, you don't care. I was drinking my brandy almost as fast as I would have drunk it in Orlando. "I must go," I said.

(From "A Drink in the Passage" by A. Paton)

#### Exercise 11. Independent Study.

Analyze one of the short stories suggested below keeping in mind the following:

- a) the period in which it was written
- b) the vocabulary present in the speech of the characters and in the language of the writer
- c) the different EM's and SD's

#### *Suggestions:*

1. STEVENSON, ROBERT L.: "Sir de Maletroit's Door", in *An Anthology of Famous British Short Stories*.
2. FITZGERALD, F. S. "The Rich Boy", in *An Anthology of Famous American Short Stories*.
3. TWAIN, MARK: "The Celebrated Jumping Frog of Calaveras Conty", in *An Anthology of Famous American Short Stories*.
4. DREISER, THEODORE "The Lost Phoebe", in *An Anthology of Famous American Short Stories*.

#### Exercise 12. After reading the excerpts below, do the following:

- a) mention the general characteristics of the language of plays
- b) mention the characteristics of the excerpt according to the period in which the play was written
- c) analyze the type of vocabulary, gramatical structures, EM's and SD's.
- d) analyze the remarks and stage directions of the playwright and comment on their importance
- e) analyze the speech of the different characters and compare them

f) analyze the degree of stylization and provide instances to support your answer.

1. From *The Merchant of Venice* by W. Shakespeare.

Antonio, a rich merchant of Venice, has a fortune tied up in ships. To him comes Bassanio, who wishes to borrow money to pay court to the rich and beautiful Portia.

Bas: In Belmont is a lady richly left,  
And she is fair, and, fairer than that word,  
Of wondrous virtues: sometime from her eyes  
I did receive fair speechless messages:  
Her name is Portia, nothing undervalued  
To, Cato's daughter, Brutus Portia:  
Nor is the wide world ignorant of her worth,  
For the four winds blow in from every coast  
Renowned suitors, and her sunny locks  
Hang on her temples like a golden fleece,  
Which makes her seat of Belmont Colchos's strand,  
And many Jasons come in quest of her.  
O my Antonio, had I but the means  
To hold a rival place with one of them,  
I have a mind presages me such thrift,  
That I should questionless be fortunate!

Ant: Thou know'st that all my fortunes are at sea,  
Neither have I money nor commodity  
To raise a present sum; therefore go forth,  
Try what my credit can in Venice do-  
That shall be reach'd, even to the uttermost,  
To furnish thee to Belmont, to fair Portia.  
Go presently inquire, and so will I,  
Where money is; and I no question make  
To have it of my trust or for my sake.

Scene Two introduces the heroine and explains the conditions under which she is to be won- the arrangement of the caskets. Belmont. A room in Portia's house.

(Enter Portia and Nerissa)

Por: By my troth, Nerissa, my little body is weary of this great world.

Ner: You would be, sweet madam, if your miseries were in the same abundance as your good fortunes are; and yet, for aught I see,

they are as sick that surfeit with too much, as they that starve with nothing; it is no mean happiness therefore to be seated in the mean; superfluity comes sooner by white hairs, but competency lives longer.

Por: Good sentences, and well pronoun'd.

Ner: They would be better if well followed.

Por: If to do were as easy as to know what were good to do, chapels had been churches, and poor men's cottages princes' palaces. It is a good divine that follows his own instructions. I can easier teach twenty what were good to be done, than to be one of the twenty to follow mine own teaching... but this reasoning is not in the fashion to choose me a husband. O me, the word 'choose! I may neither choose whom I would nor refuse whom I dislike; so is the will of a dead father. Is it not hard, Nerissa, that I cannot choose one, nor refuse none?

Ner: Your father was ever virtuous, and holy men at their death have good inspirations; therefore the lottery that he hath devised in these three chests of gold, silver, and lead, —whereof who chooses his meaning chooses you,— will no doubt never be chosen by any rightly, but one who you shall rightly love. But what warmth is there in your affection towards any of these princely suitors that are already come?

## 2. From *Pygmalion* by Bernard Shaw (Act 1)

Characters:

The daughter:- Miss Eynsford Hill (Clara)

The mother:- Mrs. Eynsford Hill

Freddy:- Mr. Eynsford Hill, her son

The flower girl:- Eliza (Liza) Doolittle

The gentleman:- Colonel Pickering

The note taker:- Henry Higgins, a professor of phonetics

A bystander

Convent Garden<sup>1</sup> at 11:15 p.m. Torrents of heavy summer rain. Cab whistles blowing frantically in all directions. Pedestrians running for shelter into the market and under the portico of St. Paul's Cathedral, where there are already several people, among them a lady and her daughter in evening dress. They are all peering out gloomily at the rain, except one man with his back turned to the rest, who seems wholly preoccupied with a notebook in which he is writing busily. The church clock strikes the first quarter.

<sup>1</sup> Convent Garden, chief fruit, vegetable, and flower market district.

The daughter (in the space between the central pillars, close to the one on her left): I'm getting chilled to the bone. What can Freddy be doing all this time? He's been gone twenty minutes.

The mother (on her daughter's right): Not so long. But he ought to have got us a cab by this.

A bystander (on the lady's right): He won't<sup>1</sup> get no cab until half past eleven, missus, when they come back after dropping their theater fares.

The mother: But we must have a cab. We can't stand here until half-past eleven. It's too bad.

The bystander: Well, it ain't my fault, missus.

The daughter: If Freddy had a bit of gumption, he would have got one at the theater door.

The mother: What could he have done, poor boy?

The daughter: Other people got cabs. Why couldn't he?

(Freddy rushes in out of the rain from the Southampton Street Side, and comes between them closing a dripping umbrella. He is a young man of twenty, in evening dress, very wet around the ankles.)

The daughter: Well, haven't you got a cab?

Freddy: There's not one to be had for the love of money.

The mother: Oh, Freddy, there must be one. You can't have tried.

The daughter: It's too tiresome. Do you expect us to go and get one ourselves.

Freddy: I tell you they're all engaged. The rain was so sudden nobody was prepared; and everybody had to take a cab. I've been to Charing Cross one way and nearly to Ludgate Circus the other, and they were all engaged.

The mother: Did you try Trafalgar Square?

Freddy: There wasn't one at Trafalgar Square.

The daughter: Did you try?

Freddy: I tried as far as Charing Cross Station. Did you expect me to walk to Hammersmith?

The daughter: You haven't tried at all.

The mother: You really are very helpless, Freddy. Go again; and don't come back until you have found a cab.

Freddy: I shall simply get soaked for nothing.

The daughter: And what about us? Are we to stay here all night in this draught, with next to nothing on? You selfish pig.

<sup>1</sup> wont— One of the spelling reforms advocated by Shaw was the omission of apostrophes in contractions. He retained them when omission would be confusing (I'll rather than ill), or if omission would change pronunciation (he's rather than hes).

Freddy: Oh, very well, I'll go. (He opens his umbrella and dashes of strandwards, but comes into collision with a flower girl, who is hurrying in for shelter, knocking her basket out of her hands. A blinding flash of lightning, followed instantly by a rattling peal of thunder, orchestrates the incident).

The flower girl: Nah then, Freddy: look. Why' gowin, deah.

Freddy: Sorry (he rushes off).

The flower girl: (Picking up her scattered flowers and replacing them in her basket). Theres manners f'yer. Teoo banches of voylets trod into the mad. She sits down on the plinth of the column. sorting her flowers on the lady's right. She is not al all an attractive person. She is perhaps eighteen, perhaps twenty, hardly over. She wears a little sailo hat of black straw that has long been exposed to the dust and soot of London and has seldom if ever been brushed. Her hair needs washing rather badly: its mousy color can hardly be natural. She wears a shoddy black coat that reaches nearly to her knees and is shaped to her waist. She has a brown skirt with a coarse apron. Her boots are much the worse for wear. She is no doubt as clean as she can afford to be; but compared to the ladies she is very dirty. Her features are no worse than theirs; but their condition leaves something to be desired; and she needs the services of a dentist.

The mother: How do you know my son's name is Freddy, pray?

The flower girl: Ow, ees ye-ooa san, is e? Wal, fewd dan y' de ooty baws a mather should, eed better to spawl a pore gel's flahrzn than ran away athaht pying. Will ye-oo py me f' then? (Here, with apologies, this desperate attempt to represent her dialect without a phonetic alphabet must be abandoned as unintelligible outside London).

The daughter: Do nothing of the sort, mother, the idea.

The mother: Plase, allow me, Clara. Have you any pennies?

The daughter: No. Ive nothing smaller than sixpence.

The flower girl: I can give you change for a tanner, kind lady.

The mother: (to Clara) Give it to me. (Clara perts reluctantly). Now (to the girl) this is for your flowers.

The flower girl: Thank you kindly, lady.

The daughter: Make her give you the change. These things are only a penny a bunch.

The mother: Do hold your tongue, Clara. (To the girl) You can keep the change.

The flower girl: Oh, thank you, lady.

The mother: Now tell me how you know that young gentleman's name.

The flower girl: I didn't.

The mother: I heard you call him by it. Don't try to deceive me.

The flower girl: (Protesting) Who's trying to deceive you? I called him Freddy or Charlie same as you might yourself if you was talking to a stranger and wished to be pleasant. (She sits down beside her basket).

The daughter: Sixpence thrown away! Really, mamma, you might have spared Freddy that. (She retreats in disgust behind the pillar).

(An elderly man of the amiable military type rushed into the shelter, and closes a dripping umbrella. He is in the same plight as Freddy, very wet about the ankles. He is in evening dress, with a light overcoat. He takes the place left vacant by the daughter's retirement).

The gentleman: Phew!

The mother: (To the gentleman) Oh, sir, is there any sign of its stopping?

The gentleman: I'm afraid not. It started worse than ever about two minutes ago. (He goes to the plinth beside the flower girl; puts his foot on it; and stops to turn his trouser's ends).

The mother: Oh, dear. (she retires sadly and joins her daughter).

The flower girl: (Taking advantage of the military gentleman's proximity to establish friendly relations with him). If it's worse, it's a sign it's nearly over. So cheer up, Captain and buy a flower off a poor girl.

The gentleman: I'm sorry. I haven't any change.

The flower girl: I can give you change, Captain.

The gentleman: For a sovereign? I've nothing less.

The flower girl: Garn! O do buy a flower off me, Captain. I can change half-a-crown. Take this for tuppence.

4. From *White dresses* by Paul Green

(First produced in Cleveland, in February, 1928)

Characters:

Granny McLean - an old Negro woman

Mary McLean - her granddaughter

Jim Matthew - in love with Mary

Henry Morgan - a white man and landlord

Time: The evening before Christmas

Scene: The home of Granny McLean in eastern North Carolina.



A small fire is burning in the huge fireplace of a Negro cabin on a cold winter night and lighting up with flickering flames the poverty stricken interior of a comfortless room. Here and there on the rough planking walls hang illustrations, which in a crude way strive to beautify the place. A few chairs are in the room and a small eating-table is in the center. Granny McLean, a big bony black old woman, comes in at the rear door, walking with the aid of a cane and carrying several sticks of firewood under her arm. She is dressed in a slat bonnet, which hides her face in its shadows, brogan shoes, a man's ragged coat, checkered apron and dark-colored dress. After much straining and grunting, she puts the wood on the fire and then takes the poker and examines some potatoes cooking in the ashes. Hanging her bonnet on the chair behind her, she takes out her snuff-box and fills her lips. In the fireplace her features are discernable — sunken eyes, high cheekbones and a big flat nose. On her forehead she wears steel-rimmed spectacles. She sits down on the rocking chair, now and then putting her hand to her hair and groaning. For a moment she pats her foot nervously on the floor and then gets up and opens the door. She stands looking out at the gathering dusk. She mutters something to herself and then closes the door and looks restlessly around the room. Hobbling over to a chest, she rakes a pile of newspapers and catalogues to the floor, and taking a key from around her neck, opens the chest, and lifts out a small black oblong box. She takes another key from the string around her neck, and starts to unlock it. The door at the rear opens quickly and Mary McLean comes in with a "turn" of collards and a bundle in her arms. She lays the collards on the floor near the door and puts the bundle on the bed. She is an attractive mulatto girl about eighteen years old, with an oval face and dark straight hair done up. Her dress is shabby but clean.

Granny: (Suddenly springing around in confusion) Oh-mah back  
(She hides the box under her apron).

Mary: How you feeling, Granny?

Granny: I's tuck in mah kidneys (She tries to straighten up.)

Mary: You hadn't ought to jump so quick; I'm not going to bother you about that old box.

Granny: Hush it, chile. I done told you I'd let you know when the time come. (Shaking her head) And I's afead the time sin't fur off, nuther.

Mary: (Turning from hanging up her shawl) All the week you been

talking about something being not far off. What is it?

Granny: Neveh you mind. Go on and tell me why you stay up dere at Mis'Mawgin's house so late.

Mary: (Punching up the fire) She had a big ironing and a lot of cleaning for Christmas, I couldn' get through any quicker.

Granny: And me setting hyuh dese las' two hours wid mah haid busting open, and being oneasy 'bout my gal off wuking so ha'd.

Mary: But look what I brought you. (She opens her hand and shows her a five-dollar bill).

Granny: (Pulling down her spectacles and looking at it) Five dollahs! Lawd he'p my life!

Mary: (Bringing the package from the bed) And look what Mr. Morgan sent you. (She undoes the package, revealing sausage, ham and other cooked food. He said as 'twas Christmas time, he sent you all these things and the collards there.

Granny: (Reaches impulsively for the food, but drops her hands and sits blinking at Mary) Whah'd you git all dese things? (Suspiciously) Whah'd you git dat'ere money?

Mary: (Stammering) They -they all sent it to you, I said.

Granny: (Excitedly) Mr. Mowgin ain't the kind to be making free wid his money. And dey ain't no past Christmas he was good to make me lak dat, and you knons it, him a-having his washing done right up on the evening of the Saviour's birf. (Sharply) Did Mr. Hugh g'in you dat money?

Mary: It's every bit for you. When I was washing some of Mr. Hugh's shirts and they was soft and shiny he come out and handed me the money and said to give it to you.

Granny: He'p mah soul and body, the boy said dat! He ain't fo'got his old granny since he gut to gwine off to school 'way yander at the university.

Mary: Handing the money to Granny, who takes it quickly. He said maybe when he'd make a lot of money and got rich he'd send you more things than you could shake a stick at, like as not.

Granny: De Lawd bless his baby heart! Ain't he a sight to think o' me lak dat? He's a regulat Trojas. Allus was a good boy, and he ain't changed since he growed up, nuther, Mind me when I used to niuss him, he'd neveh whimpeh, no, suh. She rubs the bill in her hand. Mary sits down and looks into the fire).

Mary: (After a moment) I bet he was a purty baby, won't he, Granny?

Granny: De fines' gwine. (Turning with sudden sharpness to look at her) Why do you ax dat?

Mary: I thought he must have been purty—from the way he seems  
(She looks at the fire without noticing the old woman's uneasy movement).

Granny: Listen hyuh. Don't you know gut no call to be talking 'bout a white boy lak dat?

Mary: (Getting up hastily) Time I was fixing your supper.

Granny: Didn't he g'in you nothing a-tall?

No'm, he didn't give me a thing. (She suddenly sits down, stifling a sob).

Granny: Hyuh, put dis money in the pocketbook. Don't mind whu I's saying I'spects I's too keerful bout, I dunno. (Looking around) What ails you, chile?

Mary: (Wiping her eyes) Nothing, nothing. (She puts the money away, then lights the lamp. Granny watches her perplexedly).

Granny: (Solicitously) Mah po baby's been wukking too much.

Mary: I feel all right now. You want me to fix your supper on the table?

Granny: No, suh-ree. Whut betteh do I want'n dis hyuh in mah lap?  
(She begins eating greedily. Suddenly she utters a low scream and puts her hands to her head).

Mary: It's your head again, ain't it? Now you rest easy. (And she comes over and begins rubbing her cheeks and forehead, Granny becomes quiet and goes back to her eating). Sit still while I git in a turn o'light wood. It's going to be a cold night and looks like snow. (She goes just outside the door and returns with an armful of wood which she throws down near the fireplace). You feel all right still?

Granny: Purty well. Dis hyuh victuals puts new life in me.

Mary: Now, you see, that spell didn't last any time. And it's like I keep telling you, you'll be well and back in the fields with the hoe hands by spring.

Granny: (Sharply) No, such, I ain't log foh dis world. I's done my last washing and choppin a and leading the gang in the fields.

Mary: You're always talking like that, and you'll live to be a hundred or more.

#### 4. From *Death of a Salesman* by A. Miller

(From the right, Willy Loman, the Salesman, enters carrying two large sample cases. The flute plays on. He hears but is not aware of it. He is past sixty years of age, dressed quietly. Even as he crosses the stage to the doorway of the house, his exhaustion is apparent. He unlocks the door, comes into the kitchen, and thankful lets his burd-

ens down, feeling the soreness of his palms. A word-sigh escapes his lips, it might be "Oh, boy, oh, boy!" He closes the door. Then carries his cases out into the living-room, through the draped kitchen doorway. Linda, his wife, has stirred in her bed at the right. She gets up and puts on a robe, listening...

Linda: (hearing Willy outside the bedroom, calls with some trepidation) Willy.

Willy: It's all right. I came back.

Linda: Why? What happened? (slight Pause) Did something happen, Willy?

Willy: No, nothing happened.

Linda: You didn't smash the car, did you?

Willy: (with casual irritation) I said nothing happened. Didn't you hear me?

Linda: Don't you feel well?

Willy: I'm tired to death. (The flute has faded away. He sits on the bed beside her, a little numb) I couldn't make it. I just couldn't make it, Linda.

Linda: (very carefully, delicately) Where were you all day? You look terrible.

Willy: I got as far as little above Yonkers. I stopped for a cup of coffee. Maybe it was the coffee.

Linda: What?

Willy: (after a pause) I suddenly couldn't drive anymore. The car kept going off into the shoulder, y'know?

Linda: (helpfully) Oh, maybe it was the steering again. I don't think Angelo knows the Studebaker.

Will: No, it's me. Suddenly, I'm going sixty miles an hour and I don't remember the last five minutes. I'm - I can't seem to keep my mind to it.

Linda: Maybe it's your glasses. You never went for your new glasses.

Willy: No, I see everything. I came back ten miles an hour. It took me nearly four hours from Yonkers.

Linda: (resigned) Well, you'll just have to take a rest, Willy, you can't continue this way.

Willy: I just got back from Florida.

Linda: But you didn't rest your mind. Your mind is active, and the mind is what counts, dear.

Willy: I'll start in the morning. Maybe I'll feel better in the morning. (she is taking off his shoes) These goddam arch supports are killing me.

Linda: Take an aspirin. Should I get you an aspirin? It'll soothe you.  
Willy: (with wonder) I was driving along, you understand? And I was fine. I was even observing the scenery. You can imagine, me looking at scenery. On the road every week of my life. But it's so beautiful up there Linda; The trees are so thick, and the sun is warm. I opened the windshield and just let the warm air bathe over me, and then all of a sudden I'm going off the road. I'm telling ya, I absolutely forgot I was driving. If I'd gone the other way over the white line I might've killed somebody. So I went on again and five minutes later I'm dreaming again; and I nearly (he presses two fingers against his eyes) I have such thoughts, I have such strange thoughts)

Linda: Willy, dear, talk to them again. There's no reason why you can't work in New York.

Willy: They don't need me in New York. I'm the New England man. I'm vital in New England.

Linda: But you're sixty years old. They can't expect you to keep traveling every week...

Linda: Biff, dear, if you can't have any feeling for him, then you can't have any feeling for me.

Biff: Sure I can, Mom.

Linda: No, you can't just come to see me, because I love him. (with a threat but only a threat of tears) He's the dearest man in the world to me, and I won't have anyone making him feel unwanted and low and blue. You've got to make up your mind now, dear; there's no leeway anymore. Either he's your father and you pay him that respect, or else you're not to come here. I know he's not easy to get along with— nobody knows that better than me, but—

Willy: (from the left with a laugh) Hey, hey, Biff.

Biff: (starting to go out after Willy) What the hell is the matter with him? (Happy stops him)

Linda: Don't — don't go near him.

Biff: Stop making excuses for him. He always, always wiped the floor with you. Never had an ounce of respect for you.

Happy: He's always had respect for —

Biff: What the hell do you know about it?

Happy: (surlily) Just don't call him crazy!

Biff: He's got no character. Charley wouldn't do this. Not in his own house.

Happy: Charley never had to cope with what he's got to.

Biff: People are worse off than Willy Loman. Believe me, I've seen them.

Linda: Then make Charley your father, Biff. You can't do that, can you? I don't say he's a great man. Willy Loman never made a lot of money. His name was never in the paper. He's not the finest that ever lived; but he's a human being, and a terrible thing is happening to him. So attention must be paid. He's not to be allowed to fall in his grave, like an old dog. Attention, attention must be finally paid to such a person. You called him crazy—

Biff: I didn't mean —

Linda: No, a lot of people think he's lost his —balance. But you don't have to be very smart to know what his trouble is. The man is exhausted.

Happy: Sure.

Linda: A small man can be just as exhausted as a great man. He works for a company thirty-six years this March, opens up unheard-of territories for their trademarks, and now in his old age they take his salary away.

Happy: (indignantly) I didn't know that, Mom.

Linda: You never asked, my dear. Now that you get your spending money some place else you don't trouble.

Happy: But I gave you money last —

Linda: Christmas — time, fifty dollars! To fix the hot water it cost ninety — seven! For five weeks he's been on straight commission, like a beginner, an unknown!

Biff: Those ungrateful bastards!

Linda: Are they any worse than his sons? When he brought them business when he was young, they were glad to see him. But now his old friends, the old buyers that loved him so and always found some order to hand him in a pinch — they're all dead, retired. He used to be able to make six seven calls a day in Boston. Now he takes his valises out the car and puts them back and takes them out again and he's exhausted.

## 5. From *The Rhythm of Violence* by Lewis Nkosi

### Act 1 Scene 1

The city of Johannesburg in the early 60's. It is just before sunset and the sky is an explosion of orange colours. The city has burst into a savage jungle of multi-coloured neon lights, fluorescing nervously with a come hither bitchiness of a city at sundown.

The foreground of the stage comprises the waiting room of the Johannesburg City Hall. What we see of the city shows through the huge glass windows which open to the city square. Through the windows we can see the silhouette shape of an African standing on a raised platform and gesticulating wildly as though he were addressing a meeting. From left, near the back of the stage, is a door with a flight of steps leading to other chambers on the top floors of the municipal building. A door on the extreme right of the stage provides an exit to the street.

Piet: Jan! Jan! Wait!

(The young policeman turns. He has a handsome, florid face suffused with a passionate zeal of youth. From time to time the scene is acted with a dream-like unreality, a constant effort on the part of the people involved to detach themselves from the reality that engages them)

Jan: (facing the older policemen) What is it, Piet?

Piet: Where are you running to, man! (They speak in heavy German-like accents peculiar to South African Boers)

Jan: Ag, man, I thought these natives was starting trouble already!

Piet: Now, take it easy, Jan! You heard what the Major said. As long as they don't start anything, stay out of sight!

Jan: (dubiously) Yah, I know (furiously) They drive me out of my mind! Yelling «Freedom! Freedom! Freedom!»

Piet: (pacing the floor) Me too! (Jan places the machine-gun on the bench and sits down next to it, giving his entire attention to the bone at which he nibbles. His back is against the window and the city square)

Voice: (voice from the square is heard enunciating clearly) Sons and daughters of Africa!

Everywhere on this continent black men are stirring!  
From Cape to Cairo, from Morocco to Mozambique.  
Africans are shouting «Freedom!»

That one word, friends, strikes fear in the heart of the white people of this country. At its mention they clutch their guns! (Jan, who had quickly clutched the machine-gun when the voice was first heard, grins sheepishly and replaces the machine-gun on the bench and returns to his bone)

Jan: Ag, they're just talking. What can they do without the guns!

Piet: (with less conviction) Natives love talking. It's their habit!

Jan: (nervously) How many of us are here?

Piet: Two hundred men at the ready to shoot down any bloody-son-

of-a-bitchin'-kaffir who starts trouble ! (He takes the revolver which has been lying on the bench and straps it around his waist, then sits next to Jan on the bench with back to the window and facing the audience)

Jan: You think that number is enough?

Piet: We are armed and the kaffirs haven't got guns!

Jan: That's right, they haven't got guns!

Piet: (stands up and points at the silhouette in the square) That's Gama up there shooting his bloody filthy mouth off! Thinks he's something, black bastard!

Jan: We ought to be out there at the Square, just to show them we won't stand no nonsense!

Piet: No, that's no good! They like showing off when they see the police!

Jan: Piet, What do you think they would do if ... (He abruptly drops the question)

Piet: If what happened?

Jan: Ag, better no talk about it! They'll never do anything!

Voice: (the voice enunciates again) Friends, I ask you: What do these stubborn men trust when they flout the whole world, when they continue to keep you in subjection against all reason and advice. I'll tell you what they trust: guns! They can handle trouble! But can they rule by the gun forever? (There is a resounding 'No' from the crowd)

Voice: That's right, friends, the answer is NO! they can only keep you slaves so long as you want to remain slaves.

Jan (he has grabbed the machine-gun and is walking about nervously) Bloody bastard!

Piet: It's all talk! Talk! Talk!

Jan: (sitting down and nibbling at his bone again) Yah, what can they do without guns! (longer pause)

Piet: Black Sams! Why don't they do somethin' so we can handle this once and for all! They're wearing me down, man, wearing me down! (the telephone rings and both men grab their guns nervously, then rush to the telephone. Piet talks)

Piet: Yes, Major. No! No! It's all quiet. Yah, they're just talking, making sound and fury! No, I beg your pardon, Major, I didn't mean to make a joke! Yes, sir. Yes, sir. We'll keep an eye on them, sir! Yes, sir. Goodbye, sir. (Turning savagely to Jan) Well, how do you like that! We can't even make about joke it any more! No time for jokes, he says! Everybody behaves as though the Natives was just about to take over the country!



Jan: Was that Major Ludorf?

Piet: I'll kiss my arse if it wasn't (Looking across the Square) How long are they goin' to keep this up anyway?

Jan: Till somebody has guts to stop these demonstrations, goddammit! Natives start talking like this and before you know it they are in controll!

Piet: It's the blerry English and their City Council! If this was a Boer Town nothing like this would ever happen! We's stop those blinkin' bastards before they even have time to open their traps! Jan: The English don't know nothing about handling Natives! Look what happened in Kenya! Look what happens in Rhodesia now! That's what they get for mollycoddling the Natives!

Piet: (sitting down) Hey, Jannie, give me a bit there, man. Never had anything to eat since this morning. (Wearily) They are sure keeping us busy!

Jan: And give it back (Gives him the bone)

Piet: (munching) Hey, Jannie, you ever shot a Native before? (Makes panning movement with the bone) Ta-ta-ta-ta-ta-ta!

Jan: (grinning) Yah, it's kind-a-funny, you know, like shooting wild duck!

Piet: The first time is not easy though!

Jan: Telling me! The first time I shot a Native dead I got sick! Just stood there and threw up! His skull was ripped apart by the machine-gun. I stood over his body!

Piet: Ugh, man! Got sick over him. It's not enough you rip open a kaffir's skull! You must get sick over him too!

Jan: (pacing the floor) When I got home I still got sick!

Exercise 13. After reading the excerpts below, do the following:

- a) comment on Mrs. Malaprop's misuse of words which have become known as malapropisms: to «illiterate» instead of «obliterate»; «intricate», instead of «obstinate» «misanthropy» instead of «misanthrope»; «laconically», instead of «ironically». Try to find the correct word instead of the italicized malapropisms.
- b) pick out the EM's and SD's through which Sir Anthony and Mrs. Malaprop give their views on the education of woman
- c) comment on the two characters' views on the education of woman
- d) find examples of stylization.

Characters: Lydia  
Mrs. Malaprop  
Sir Anthony

Mrs. Malaprop, Lydia's aunt, wants her to give up the man she loves and marry Sir Anthony's son.

Mrs. Malaprop: There, Sir Anthony, there sits the deliberate simpleton who wants to disgrace her family and lavish herself on a fellow not worth a shilling.

Lydia: Madam, I thought you once—

Mrs. Malaprop: You thought, miss! I don't know any business you have to think at all—thought does not become a young woman. But the point we would request of you is that you will promise to forget this fellow—to illiterate him, I say, quite from your memory.

Lydia: Ah, madam! our memories are independent of our wills. It is not so easy to forget.

Mrs. Malaprop: But I say it is, miss; there is nothing on earth so easy as to forget, if a person chooses to set about it. I'm sure I'm sure I have as much forgot your poor dear uncle as if he had never existed—and I thought it my duty so to do; and let me tell you, Lydia, these violent memories don't become a young woman.

Sir Anthony: Why sure she won't pretend to remember what she's ordered not! Ay, this comes of her reading!

Lydia: What crime, madam, have I committed, to be treated thus?

Mrs. Malaprop: Now don't attempt to extirpate yourself from the matter; you know I have proof *controvertible* of it. But tell me, will you promise to do as you're bid? Will you take a husband of your friends' choosing?

Lydia: Madam, I must tell you plainly, that had I no preference for anyone else, the choice you have made would be of my aversion.

Mrs. Malaprop: What business have you, miss, with preference and aversion? They don't become woman; and you ought to know, that as both always wear off, 'tis safest in matrimony to begin with a little aversion. I am sure I hated your poor dear uncle before marriage—and yet, miss, you are sensible what a wife I made—and when it pleased Heaven to release me from him, 'tis unknown what tears I shed! But suppose we were going to give you another choice, will you promise us to give up this Beverly?

Lydia: Could I belie my thoughts so far as to give that promise, my actions would certainly as far belie my words.

Mrs. Malaprop: Take yourself to your room. You are fit company for nothing but you own ill humors

Lydia: Willingly, ma'am— I cannot change for the worse. (Exit)

Mrs. Malaprop: There's a little intricate hussy for you!

Sir Anthony: It is not to be wondered at, ma'am—all this is the natural consequence of teaching girls to read. Had I a thousand daughters, by Heaven! I'd soon have them taught the black art as their alphabet!

Mrs. Malaprop: Nay, nay, Sir Anthony, you are an absolute misanthropy.

Sir Anthony: In my way hither, Mrs. Malaprop, I observed your niece's maid coming forth from a circulating library! She had a book in each hand—They were half-bound volumes, with marble covers! From that moment I guessed how full of duty I should see her mistress!

Mrs. Malaprop: Those are vile places, indeed!

Sir Anthony: Madam, a circulating library in a town is as an ever-green tree of diabolical knowledge! It blossoms through the year— and depend on it, Mrs. Malaprop, that they who are so fond of handling the leaves, will long for the fruit at last.

Mrs. Malaprop: Fy, fy, Sir Anthony, you surely speak laconically.

Sir Anthony: Why, Mrs. Malaprop, in moderation now, what would you have a woman know?

Mrs. Malaprop: Observe me, Sir Anthony, I would by no means wish a daughter of mine to be a *progeny* of learning. But, Sir Anthony, I would send her, at nine years old, to a boarding school, in order to let her learn a little ingenuity and artifice. Then, sir, she should have a *supercilious* knowledge in accounts; and as she grew up, I would have her instructed in *geometry*, that she might know something of the contagious countries; but above all, Sir Anthony, she should be mistress of *orthodoxy*, that she might not misspell and mispronounce words so shamefully as girls usually do; and likewise that she might *reprehend* the true meaning of what she is saying. This, Sir Anthony, is what I would have a woman know; and I don't think there is a *superstitious* article in it.

Sir Anthony: Well, well, Mrs. Malaprop, I will dispute the point no futher with you; though I must confess that you are a truly moderate and polite arguer, for almost every third word you say is on my side of the question.

#### Exercise 14. Independent Study.

Analyze one of the plays suggested below keeping in mind the following:

- a) the period in which it was written
- b) the difference in the language of the various characters
- c) the degree of stylization
- d) the different EM's and SD's

#### *Suggestions:*

- 1. MUNRO, H: "The Death Trap", in *Brighter English*.
- 2. HELLMAN, LILLIAN: "The Little Foxes", in *Integrated English Practice* 4.
- 3. MOUNT, CEDRIC "The Never-Never Nest", in *Brighter English*.

## THE PUBLICISTIC STYLE<sup>1</sup>

The publicistic style of language, which became a separate style in the middle of the 18th century, comprises three varieties. Each of these varieties has its own distinctive features. Unlike the styles so far studied, this one has a spoken variety—*oratory*. The other two sub-styles are those of the *essay* and the *journalistic article*.

The general aim of the publicistic style is to exert a constant and deep influence on public opinion by convincing the reader/listener that the interpretation given by the writer/speaker is the only correct one and by making him accept the point of view expressed in the speech, essay or article through logical argumentation and emotional appeal.

Because of the combination seen in this last aspect — logical argumentation and emotional appeal — the publicistic style has features in common with scientific prose on the one hand, and with emotive prose on the other. The similarity with scientific prose is seen in a coherent and logical syntactic structure, an expanded system of connectives and careful paragraphing. It is similar to emotive prose in the use of an emotionally colored vocabulary, imagery, and other linguistic devices, although the linguistic devices used in the publicistic style are not usually fresh or genuine. This style is further characterized by brevity of expression, which in some varieties, such as essays, becomes an important feature.

### *Oratory*

The main objective of the oratorical substyle — the oral subdivision of the publicistic style — is persuasion, in which the human voice and gestures play an important role. There is a combination of the

<sup>1</sup> See Galperin, op. cit., pp. 287-295.

syntactic, lexical, and phonetic characteristics of the written and spoken varieties of language as a result of the direct contact between the speaker and his audience. The main features of the spoken variety found in this substyle are the following:

1. Direct address to the audience ("Ladies and gentlemen", "Comrades", "Brothers and Sisters")
2. The use of the second person pronoun *you*
3. The use of contracted forms
4. The use of colloquial words

Though oratory has features of the spoken variety, it is essentially a form of the written variety.

Other characteristics of this sub-style are the use of expressive means and stylistic devices such as the following:

1. Lexical
  - a) similes (usually trite or dead)
  - b) metaphors
  - c) metonymy
  - d) allusions (depending on the audience)
  - e) periphrasis
2. Syntactic
  - a) repetition
  - b) parallel structure
  - c) antithesis
  - d) suspense
  - e) climax
  - f) rhetorical questions
  - g) enumeration

As the speaker aims at convincing his audience, repetition of different types is one of the most important devices used in oratory. In general we can say that most of the syntactic devices mentioned above are found in any piece of English oratory.

Oratory may be found in speeches on political and social problems, in orations and addresses on solemn occasions, in sermons and debates and in the speeches of judges and counsels in courts of law.

### *The essay*

The essay as a separate form of English literature dates from the close of the 16th century. The name comes from Montaigne's "Es-

says", a literary form created by this French writer. The term *essay* may be quite simply defined as a prose expression of a writer's views and ideas on any subject. The French word *essai* means an attempt or trial. Through an essay, the writer attempts to communicate his observations and knowledge to the reader. Its main objective is that of the publicistic style – to exert influence on public opinion.

The most characteristic language features of the essay are the following:

1. Brevity of expression
2. The use of the first person singular giving it a personal approach to the issue
3. An expanded use of connectives
4. An abundant use of emotive words
5. The use of EM's and SD's such as similes and sustained metaphors.

### *The journalistic article*

In the 19th century the essay gradually changed into what we call journalistic article or feature article, covering all kinds of subjects from politics, philosophy or aesthetics to travel, sports and fashions. Regardless of the subject matter, the aim and characteristics of journalistic articles are the same as those of the publicistic style. However, the type of publication as well as the subject matter account for the choice of vocabulary, expressive means and stylistic devices. In a popular scientific article, for example, we find fewer emotive words and more connectives than in a satirical article. In political articles, which have some of the characteristics of editorials, we very often find rare words, neologisms, clichés and parenthetical expressions.

## EXERCISES

Exercise 1. After reading the excerpts below, do the following:

- a) give the general characteristics of oratory
- b) whenever possible, provide some historical information on the speech and the speaker
- c) explain in your own words what the speech is about. Comment on the speaker's views

d) mention the characteristics of the sub-style you find in the excerpts

e) analyze all EM's and SD's in the excerpts.

1. Romans, countrymen, and lovers. Hear me for my cause, and be silent, that you may hear; believe me for mine honor, and have respect to my honor; that you may believe; censure me in your wisdom, and awake your senses, that you may be the better judge. If there be any in this assembly, any dear friend of Caesar's to him I say that Brutus' love to Caesar was no less than his. If then that friend demand why Brutus rose against Caesar, this is my answer: Not that I loved Caesar less but I loved Rome more. Had you rather Caesar were living and die all slaves than that Caesar were dead, to live all free men? As Caesar loved me, I weep for him; as he was fortunate, I rejoice at it; as he was valiant, I honor him; but as he was ambitious, I slew him. There is tears for his love, joy for his fortune; honor for his valor; and death for his ambition. Who is here so base that would be a bondman? If any, speak; for him have I offended. Who is here so rude that would not be a Roman? If any, speak; for him have I offended. I pause for a reply.

(Speech delivered by Brutus from  
*Julius Caesar* by W. Shakespeare).

2. Friends, Romans, countrymen; lend me your ears;

I come to bury Caesar, not to praise him.

The evil that men do lives after them;

The good is oft interred with their bones;

So let it be with Caesar. The noble Brutus

Hath told you Caesar was ambitious;

If it were so, it was a grievous fault,

And grievously hath Caesar answered it.

Here, under leave of Brutus and the rest –

For Brutus is an honorable man;

So are they all, all honorable men –

Come I to speak in Caesar's funeral.

He was my friend, faithful and just to me;

But Brutus says he was ambitious;

And Brutus is an honorable man!

He hath brought many captives home to Rome

Whose ransoms did the general coffers fill;

Did this in Caesar seem ambitious?



When that the poor have cried, Caesar hath wept;  
Ambition should be made of sterner stuff.  
Yet Brutus says he was ambitious;  
and Brutus is an honorable man.  
You all did see that on the Lupercal  
I thrice presented him a kingly crown,  
Which he did thrice refuse; was this ambition?  
Yet Brutus says he was ambitious;  
And, sure, he is an honorable man.  
I speak not to disprove what Brutus spoke,  
But here I am to speak what I do know.  
You all did love him once, not without cause;  
What cause witholds you then to mourn for him?  
O judgement thou art fled to brutish beasts,  
And men have lost their reason! Bear with me;  
My heart is in the coffin there with Caesar,  
And I must pause till it come back to me.

(Speech delivered by Anthony from *Julius Caesar* by W. Shakespeare).

3. Mr. President, it is natural to man to indulge in the illusions of hope. We are apt to shut our eyes against a painful truth, and listen to the song of that siren till she transforms us into beasts. Is this the part of wise men, engaged in a great and arduous struggle for liberty? Are we disposed to be of the number of those who having eyes see not, and having ears hear not, the things which concern their temporal salvation? For my part, whatever anguish of spirit it may cost, I am willing to know the whole truth, to know the worst and to provide for it.

I have but one lamp by which my feet are guided, and that is the lamp of experience. I know of no way of judging of the future but by the past. And judging by the past, I wish to know what there has been in the conduct of the British Ministry for the last ten years, to justify those hopes with which gentlemen have been pleased to solace themselves and the House? Is it that insidious smile with which our petition has lately been received? Trust it not, sir; It will prove a snare to your feet. Suffer not yourselves to be betrayed with a kiss. Ask yourselves how this gracious reception of our petition comports with those warlike preparations which cover our waters and darken our land. Are fleets and armies necessary to a work of love and reconciliation? Have we shown ourselves so unwillingly to be reconciled - that force must be called in to win back our love? Let us not

deceive ourselves, sir. These are the implements of war and subjugation—the last arguments to which kings resort. I ask gentlemen, what means this martial array, if its purpose be not to force us to submission. Can gentlemen assign any other possible motive for it? Has Great Britain any enemy in this quarter of the world, to call for all this accumulation of navies and armies? No, sir, she has none. They are meant for us; they can be meant for no other. They are sent over to bind and rivet upon us those chains which the British Ministry have been so long forging. And what have we to oppose to them? Shall we try argument? Sir, we have been trying that for the last ten years. Have we anything new to offer upon the subject? Nothing. We have held the subject up in every light of which it is capable; but it has been all in vain. Shall we resort to entreaty and humble supplication? What terms shall we find which have not been already exhausted? Let us not, I beseech you, sir, deceive ourselves longer. Sir, we have done everything that could be done to avert the storm which is now coming on. We have petitioned; we have remonstrated; we have supplicated; we have prostrated ourselves before the throne, and have implored its interpositions to arrest the tyrannical hands of the ministry and Parliament. Our petitions have been slighted; our remonstrances have produced additional violence and insult; our supplications have been disregarded; and we have been spurned with contempt from the foot of the throne.... They tell us, sir that we are weak—unable to cope with so formidable and adversary. But when shall we be stronger? Will it be the next week, or the next year? Will it be when we are totally disarmed, and when a British guard shall be stationed in every house? Shall we gather strength by irresolution and inaction? Shall we acquire the means of effectual resistance by lying supinely on our backs, and hugging the delusive phantom of hope until the enemies shall have bound us hand and foot?.... It is in vain, sir to extenuate the matter. Gentlemen may cry, Peace, Peace—but there is no peace. The war is actually begun. The next gale that sweeps from the north will bring to our ears the clash of resounding arms. Our brethren are already in the field. Why stand we here idle? What is it that gentlemen wish? What would they have? Is life so dear, or peace so sweet, as to be purchased at the price of chains and slavery? Forbid it, Almighty God! I know not what course others may take; but as for me, give me liberty or give me death.

(Excerpts from the speech by Patrick Henry  
in the Virginia Convention).

4. On the 14th of March, at a quarter to three in the afternoon, the greatest living thinker ceased to think. He had been left alone for

scarcely two minutes, and when we came back we found him in his armchair, peacefully gone to sleep—but forever.

An immeasurable loss has been sustained both by the militant proletariat of Europe and America, and by historical science, in the death of this man. The gap that has been left by the departure of this mighty spirit will soon enough make itself felt.

Just as Darwin discovered the law of development of organic nature, so Marx discovered the law of the development of human history: the simple fact, hitherto concealed by an overgrowth of ideology, that man must first of all eat, drink, have shelter and clothing, before he can pursue politics, science, art, religion, etc.; that therefore the production of the immediate material means of subsistence and consequently the degree of economic development attained by a given people during a given epoch form the foundation upon which the state institutions, the legal conceptions, art, and even the ideas on religion, of the people concerned have been evolved, and in the light of which they must, therefore, be explained instead of vice-versa, as had hitherto been the case.

But that is not all. Marx also discovered the special law of motion governing the present-day capitalist mode of production and the bourgeois society that this mode of production had created. The discovery of surplus value suddenly threw light on the problem, in trying to solve which all previous investigations, of both bourgeois economists and socialist critics, had been groping in the dark.

Two such discoveries would be enough for one lifetime. Happy the man to whom it is granted to make even one such discovery. But in every single field which Marx investigated—and he investigated very many fields, none of them superficially—in every field, even in that of mathematics, he made independent discoveries. Such was the man of science. But this was not even half the man. Science was for Marx a historically dynamic, revolutionary force. However great the joy with which he welcomed a new discovery in some theoretical science whose practical application perhaps it was as yet quite impossible to envisage, he experienced quite another kind of joy when the discovery involved immediate revolutionary changes in industry, and in historical development in general. For example, he followed closely the development of the discoveries made in the field of electricity and recently those of Marcel Deprez.

For Marx was before all else a revolutionist. His real mission in life was to contribute, in one way or another, to the overthrow of capitalist society and of the state institutions which it had brought into being, to contribute to the liberation of the modern proletariat,

which he was the first to make conscious of its own position and its needs, conscious of the conditions of its emancipation. Fighting was his element. And he fought with a passion, a tenacity and a success such as few could rival. His work on the first *Rheinische Zeitung* (1842), the *Paris Vorwärts* (1844), the *Deutsche Brüsseler Zeitung* (1847), the *Neus Rheinische Zeitung* (1848-1849), the *New York Tribune* (1852-61), and in addition to this host of militant pamphlets, work in organizations in Paris, Brussels and London, and finally, crowning all, the formation of the great International Working Men's Association—this was indeed an achievement of which its founder might well have been proud even if he had done nothing else.

And consequently, Marx was the most hated and most calumniated man of his time. Governments, both absolutist and republican, deported him from their territories. Bourgeois, whether conservative or ultrademocratic, vied with one another in heaping slanders upon him. All this he brushed aside as though it were a cobweb, ignoring it, answering only when extreme necessity compelled him. And he died beloved, revered, and mourned by millions of revolutionary fellow workers—from the mines of Siberia to California, in all parts of Europe and America—and I dare say that though he may have had many opponents he had hardly one personal enemy. His name will endure through the ages, and so also will his work!

(Speech delivered by Friedrich Engels at the graveside  
of Karl Marx, Highgate Cemetery, London)

5. The Cuban Revolution that's a Revolution! They overturned the system. Revolution is in Asia, revolution is in Africa, and the white man is screaming because he sees revolution in Latin America. How do you think he'll react to you when you learn what a real revolution is? You don't know what a revolution is. If you did, you wouldn't use that word. A revolution is hostile, a revolution knows no compromise. To understand this you have to go back to what the young brother here referred to as a house Negro and a field Negro. That during slavery, there was two kinds of slaves: there was the house Negro and the field Negro. The house Negro, they lived in the house with massa (master). They dressed pretty good; they ate good 'cause they ate his food — what he left. They lived in the attic or the basement but still near their masters, and they loved their master more than the master loved himself. They would give their lives to save the master's house quicker than the master would. The house Negro, if the master said, "We've got a good house here," the house Negro said, "Yeah, we've a good house here." Whenever the master said

"we" he said "we". That's how you can tell a house Negro. If the master's house got on fire, the house Negro would fight harder to put the blaze out than the master would. If the master got sick the house Negro said, "What's the matter, boss" We's sick? *We's* sick! He identified himself with his master more than his master identified with himself!

And if you came to the house Negro and said, "Let's run away, let's escape, let's separate," the house Negro would look at you and say; "Man, you crazy! What you mean, separate? Where was there a better house than this? Where can I wear better clothes than this? Where can I eat better food than this?" There was the house Negro. In those days he was called a house *nigger*, and that's what we call them today. 'cause we still got some house niggers running around here. This modern house Negro loves his master. He wants to live near him. He'll pay three times as much as the house is worth just to live near his master, and then brag about "I'm the only Negro out here, I'm the only one on my job, I'm the only one in this school. You nothin' but a house Negro! And if someone comes to you right now and says, "Let's separate", you say the same thing that the house Negro said on the plantation: "What you mean, separate? From America? This good white man? Where you going to get a better job than you get here?" I mean this is what you say, "I ain't left nothing in Africa." This is what you say. Why, you left your mind in Africa! On that same plantation there was a field Negro. The field Negro - those was the masses. There was always more negroes in the fields than there was Negroes in the house. The Negro in the field caught hell. He ate leftovers. The field Negro was beaten from morning till night. He lived in a shack, in a hut. He wore old castoff clothes, and he hated his master. I say he hated his master! He was intelligent. The house Negro loved his master, but the field Negro -remember they were in the majority- they hated his master. When the house caught on fire, he didn't try to put it out -that field Negro prayed for a wind, for a breeze! When the master got sick the field Negro prayed that he died. If someone came to the field Negro and said "Let's separate, let's run", he didn't say "Where we going?" He said, "Any place is better than here." There are field Negroes in America today. I'm a field Negro. The masses are the field Negroes. You don't hear these Negroes talk about "*Our* government's in trouble". The say "*They* government is in trouble". The masses are Negroes. *Our* government! I even heard one say "*Our* astronauts." They won't even let him near a plant, and *our* astronauts, *our* navy. There's a Negro that's out of his mind. Just as the slave masters in those days the house Negro, to

keep the field Negroes in check, the same old slave master today has Negroes who are nothing but modern Uncle Toms, 20th century Uncle Toms. To keep you and me in check, to keep us under control, to keep us passive and peaceful and non-violent.

(Excerpt from speech by Malcom X)

6. There is a great, new interest in the role of women as fighters for social progress because they are a decisive new force in today's mass rebellions. They are the most consistent contingent of the struggle against U.S. imperialist aggression. Black women are writing a heroic page in the struggle for black liberation. Women are giving a new dimension to the struggle of the Puerto Rican people. The same is true of the Chicano women. From positions of experience and strength they are making a most important, unique contribution to all struggles. In a new way, and in greater numbers than ever before, women are a powerful force on the picket lines, in demonstrations and in the mass movements against high prices, high taxes and high rents.

But I think the shift is even more fundamental. Both in numbers and in quality women are playing a distinctive role in this present turning point of history. The contribution of women as a revolutionary force in the transition from capitalism to socialism is qualitatively on a different level than at other historic turning points. Of course this is not to say that women have not contributed in the past periods, including the past historic struggles in our country.

I think we must see the historic nature of the new qualitative shift in the role of women today. This new role of women can be dramatically seen in Viet-Nam and in the socialist countries. Women are also playing a new role in the national liberation movements throughout the world.

The new role is related to the nature of the present historic turning point— a turning point that is putting an end to all forms exploitation, including the special forms based on race or sex. The historic process that has elevated women to the position of greater molders of history than in the past will escalate further and make a new qualitative leap as life moves to the stage of socialism and communism. Because of this there is new qualitative significance to the struggle for women's liberation.

Forms of oppression are universal. But the exploiters of each country give their systems of slavery some national traits. There are also specific conditions in each country that affect the forms of struggle.

I think there are four distinct characteristics of the scene in the Unit-

ed States that have their effects on all struggles. They are reflected in the women's struggle for liberation.

(Excerpt from a speech by Gus Hall  
at the World Conference of Communist  
and worker's Parties held on 1969).

### Exercise 2. Independent study.

1. Analyze one of the speeches suggested below keeping in mind the following:

- |                        |                                   |
|------------------------|-----------------------------------|
| a) the type of speech  | c) the characteristics of oratory |
| b) the vocabulary used | d) the EM's and SD's              |

### Suggestions:

1. Speech delivered by Atticus in the novel *To Kill a Mockingbird* found in your book *Integrated English Practice 4*.
2. Any Speech from *Granma* in English.
3. Write a speech for the occasion of a group of teachers leaving for a sister nation to take part in a literacy campaign. Make sure it contains the characteristics typical of oratory, specially the use of syntactic devices such as different types of repetition and parallel construction.

### Exercise 3. After reading the excerpts below, do the following:

- a) give the general characteristics of essays
- b) whenever possible, give some information about the writer
- c) explain the content of the essay in your own words. Comment on the views of the writer
- d) mention the characteristics of the sub-style you find in each excerpt
- e) analyze all EM's and SD's.

1. Studies serve for delight, for ornament, and for ability. Their chief use in delight is for privateness and retiring; for ornament, is in discourse; and for ability, is in judgment and disposition of business. For expert men can execute and perhaps judge for particulars, one by one; but the general counsels and the plots and marshaling of affairs come best from those that are learned. To spend too much time in studies is sloth; to use them too much for ornament is affectation; to make judgment wholly by their rules is the humour of a scholar. They perfect nature, and are perfected by experience; for natural abilities are like natural plants, that need pruning by study; and studies themselves do give forth directions too much at large, except they be bounded in by experience.

Crafty men condemn studies, simple men admire them, and wise men use them; for they teach not their own use; but that is a wisdom without them and above them, won by observation. Read not to contradict and confute, nor to believe and take for granted, nor to find talk and discourse, but to weigh and consider. Some books are to be tasted, others to be swallowed, and some few to be chewed and digested; that is, some books are to be read only in parts; others to be read, but not curiously; and some few to be read wholly, and with diligence and attention. Some books also may be read by deputy, and extracts made of them by others; but that would be only in the less important arguments, and the meaner sort of books; else distilled books are like common distilled waters, flashy things. Reading maketh a full man, conference a ready man, and writing an exact man. And therefore if a man write little, he had need have a great memory; if he confer little, he had need have a present wit; and if he read little, he had need have much cunning, to seem to know what he doth not. Histories make men wise; poets, witty; the mathematics, subtle; natural philosophy deep; moral, grave; logic and rhetoric, able to contend. *Abeunt studia in mores*.<sup>1</sup> Nay there is no stone or impediment in the wit but may be wrought out by fit studies; like as diseases of the body may have appropriate exercises. Bowling is good for the stone and reins; shooting for the lungs and breast; gentle walking for the stomach; riding for the head, and the like. So if a man's wit be wandering, let him study the mathematics; for in demonstrations, if his wit be called away never so little, he must begin again. If his wit be not apt to distinguish or find differences, let him study the schoolmen, for they are *Cymini sectores*;<sup>2</sup> if he be not apt to beat over matters, and to call up one thing to prove and illustrate another, let him study the lawyers' cases; so every defect of the mind may have a special receipt.

(From "Of Studies" by Sir Francis Bacon)

2. In discussing the value of particular books, I have heard people say—people who were timid about expressing their views of literature in the presence of literary men: "It may be bad from a literary point of view, but there are very good things in it." Or: "I dare say the style is very bad, but really the book is very interesting and suggestive." Or: "I'm not an expert, and so I never bother my head about good style. All I ask for is good matter. And when I have got it, cri-

<sup>1</sup> Studies become habits.

<sup>2</sup> Hair-splitters, quibblers.



tics may say what they like about the book." And many other similar remarks, all showing that in the minds of the speakers there existed a notion that style is something supplementary to, and distinguishable from, matter; a sort of notion that a writer who wanted to be classical had first to find and arrange his matter, and then dress it up elegantly in a costume of style, in order to please beings called literary critics.

This is apprehension. Style cannot be distinguished from matter. When a writer conceives an idea he conceives it in a form of words. That form of words constitutes his style, and it is absolutely governed by the idea. The idea can only exist in words, and it can only exist in one form of words. You cannot say exactly the same thing in two different ways. Slightly alter the expression, and you slightly alter the idea. Surely it is obvious that the expression cannot be altered without altering the thing expressed! A writer, having conceived and expressed an idea, may, and probably will, "polish it up." But what does he polish up? To say that he polishes up his style is merely to say that he is polishing up his idea, that he has discovered faults or imperfections in his idea, and is perfecting it. An idea exists in proportion as it is expressed; it exists when it is expressed, and not before. It expresses itself. A clear idea is expressed clearly, and a vague idea vaguely. You need but take your own case and your own speech. For just as science is the development of common-sense, so is literature the development of common daily speech. The difference between science and common-sense is simply one of degree; similarly with speech and literature. Well, when you "know what to think" you succeed in saying what you think, in making yourself understood. When you "don't know what to think, your expressive tongue halts. And note how in daily life the characteristics of your style follow your mood; how tender it is when you are tender, how violent when you are violent. You have said to yourself in moments of emotion: "If only I could write—" etc. You were wrong. You ought to have said: "If only I could think in this high plane." When you have thought clearly you have never had any difficulty in saying what you thought, though may occasionally have had some difficulty in keeping it to yourself. And when you cannot express yourself, depend upon it that you have nothing precise to express, and that what incomodes you is not the vain desire to express, but the vain desire to think more clearly. All this just to illustrate how style and matter are co-existent, and inseparable, and alike.

(From "The Question of Style" by Arnold Bennett)

for preventing the children of poor people in Ireland from being a burden to their parents or country, and for making them beneficial to the public.

It is a melancholy object to those who walk through Dublin or travel through the country, when they see the streets, the roads, and cabin doors, crowded with beggars of the female sex, followed by three, four, or six children, all in rags and importuning every passenger for an alms. These mothers, instead of being able to work for their honest livelihood, are forced to employ all their time in strolling to beg sustenance for their helpless infants, who, as they grow up, either turn thieves for want of work, or leave their dear native country to fight for the Pretender in Spain, or sell themselves to the Barbadoes

I think it is agreed by all parties that this prodigious number of children in the arms, or on the backs, or at the heels of their mothers, and frequently of their fathers, is in the present deplorable state of the kingdom a very great additional grievance; and therefore whoever could find out a fair, cheap, and easy method of making these children sound, useful members of the commonwealth would deserve so well of the public as to have his statue set up for a preserver of the nation.

But my intention is very far from being confined to provide only for the children of professed beggars; it is of a much greater extent, and shall take in the whole number of infants at a certain age who are born from parents as little able to support them as those who demand our charity in the streets.

As to my own part, having turned my thoughts for many years upon this important subject, and maturely weighed the several schemes of other projectors, I have always found them grossly mistaken in their computation. It is true, a child just dropped from its dam may be supported by her milk for a year, with little other nourishment; at most not above the value of two shillings, which the mother can certainly get by her lawful occupation of begging; and it is exactly at one year old that I propose to provide for them in such a manner as instead of being a charge upon their parents or the parish, or wanting food or raiments for the rest of their lives, they shall on the contrary contribute to the feeding, and partly to the clothing, of many thousands.

There is likewise another great advantage in my scheme, that it will prevent those voluntary abortions, and that horrid practice of

women murdering their bastard children, alas, too frequent among us, sacrificing the poor innocent babes, I doubt, more to avoid the expense, than the shame, which would move tears and pity in the most savage and inhuman breast.

The number of souls in this kingdom being usually reckoned one million and a half, of these I calculate there may be about two hundred thousand couples whose wives are breeders; from which number I substract thirty thousand couples who are able to maintain their own children, although I apprehend there cannot be so many under the present distresses of the kingdom; but this being granted, there will remain an hundred and seventy thousand breeders.

I again substract fifty thousand for those women who miscarry, or whose children die by accident or disease within the year.

There only remain an hundred and twenty thousand children of poor parents anually born. The question therefore is, how this number shall be reared and provided for, which, as I have already said, under the present situation of affairs, is utterly impossible by all the methods hitherto proposed. For we can neither employ them in handicraft or agriculture; we neither build houses (I mean in the country) nor cultivate land. They arrive at six years old; although I confess they learn the rudiments much earlier, during which time they can however be looked upon only as probationers, as I have been informed by a principal gentleman in the county of Cavan, who protested to me that he never knew above one or two instances under the age of six, even in a part of the kingdom so renowned for the quickest proficiency in that art.

I am assured by our merchants that a boy or a girl before twelve years old is no saleable commodity; and even when they come to this age they will not yield above three pounds, or three pounds and half a crown at most on the Exchange; which cannot turn to account either to the parents or the kingdom, the charge of nutriments and rags having been at least four time that value.

I shall now therefore humbly propose my own thoughts, which I hope will not be liable to the least objection.

I have been assured by a very knowing American of my acquaintance in London, that a young wealthy child well nursed is at a year old a most delicious, nourishing, and wholesome food, whether stewed, roasted, baked, or boiled; and I make no doubt that it will equally serve in a fricassee or a ragout.

I do therefore humbly offer it to public consideration that of the hundred and twenty thousand children, already computed, twenty thousand may be reserved for breed, whereof only one fourth part

to be males, which is more than we allow to sheep, black cattle, or swine; and my reason is that these children are seldom the fruits of marriage, a circumstance not much regarded by our savages, therefore one male will be sufficient to serve four females. That the remaining hundred thousand may be at a year old offered in sale to the persons of quality and fortune through the kingdom, always advising the mother to let them suck plentifully in the last month, so as to render them plump and fat for a good table. A child will make two dishes at an entertainment for friends; and when the family dines alone, the fore or hind quarter will make a reasonable dish, and seasoned with a little pepper or salt will be very good boiled on the fourth day, especially in winter.

I have reckoned upon a medium that a child just born will weigh twelve pounds, and in a solar year if tolerably nursed increases to twenty-eight pounds.

I grant his food will be somewhat dear, and therefore very proper for landlords, who, as they have already devoured most of the parents, seem to have the best title to the children.

Infant's flesh will be in season throughout the year, but more plentiful in March, and a little before and after. For we are told by a grave author, an eminent French physician<sup>1</sup>, that fish being a prolific diet, there are more children born in Roman Catholic countries about nine months after Lent than at any other season.

(From "A Modest Proposal" by Jonathan Swift)

#### 4. Mr. Spectator,

Now, sir, the thing is this: Mr. Shapely is the prettiest gentleman about town. He is very tall, but not too tall neither. He dances like an angel. He is always laughing, for he has an infinite deal of wit. If you did but see how he rolls his stockings! He has a thousand pretty fancies, and I am sure if you saw him, you would like him. He is a very good scholar and can talk Latin as fast as English. I wish you could but see him dance. Now you must understand poor Mr. Shapely has no estate; but how can he help that, you know? and yet my friends are so unreasonable as to be always teasing me about him, because he has no estate; but I am sure he has that is better than an estate; for he is a good-natured, ingenious, modest, civil, tall, well-bred, handsome man, and I am obliged to him for his civilities ever since I saw him. I forgot to tell you that he has black eyes, and looks upon me now and then as if he had tears in them. And yet my friends are so unreasonable that they would have me be uncivil to him. I

<sup>1</sup> François Rabelais (1495-155) a humorist and a satirist.

have a good portion which they cannot hinder me of and I shall be fourteen on the 29th day of August next, and am therefore willing to settle in the world as soon as I can; and so is Mr. Shapely. But everybody I advice with here is poor Mr. Shapely's enemy. I desire, therefore you will give me your advice, for I know you are a wise man; and if you advice me well, I am resolved to follow it. I heartily wish could see him dance, and am, Sir, your most humble servant.

B.D.

He loves your *Spectator* mightily

(From "On Asking Advice on Affairs of Love"  
by Joseph Addison)

Exercise 4. Independent study.

1. Analyze one of the essays suggested below keeping in mind the following:
  - a) the subject it deals with
  - b) the vocabulary used
  - c) the characteristics of essays
  - d) the EM's and SD's

*Suggestions:*

1. LYND, ROBERT: "Back to the Desk", in *Brighter English*.
2. HUXLEY, THOMAS "Science and Education", in *The Literature of Great Britain*.
3. PAINE, THOMAS "Common Sense", in *The Literature of the United States*.
2. Write an essay on one of the topics below. Make sure it contains characteristics typical of essays such as the use of emotive words and EM's and SD's especially similes and metaphors.

Topics - Sports  
          Fashions

Smoking  
Reading

Exercise 5. After reading the excerpts below, do the following:

- a) give the general characteristics of journalistic articles
- b) explain what the article is about
- c) mention the specific characteristics that you find in each article
- d) analyze its vocabulary
- e) analyze all EM's and SD's

# Women and apartheid

'Black South African women  
stand on the lowest rung  
of the ladder of oppression'

by Frene Ginwala and Shirley Mashiane



**W**HILE apartheid affects the lives of all black South Africans with horrifying brutality, it is harshest in its effect upon African women. As an African in a racially differentiated society, as a worker in a system dependent upon, and therefore structured to provide, cheap labour, and as a woman in a society controlled and dominated by men, the African woman stands on the lowest rung of the ladder of oppression.

The experience of apartheid, its direct impact upon African women, the manner in which it circumscribes their lives and impinges upon every aspect of their existence, the denial of a family life, the control of their labour, the limits on movement, the subordinate status, the poverty, the struggle for survival through the myriad laws, regulations, restrictions, permits and denials, all have served to raise the political consciousness of African women in South Africa.

In the South African legal system, African women are considered as dependent upon men, who themselves have no rights. Under the Natal code, women have a status of perpetual minority. Regardless of age, education or economic status, a woman may not inherit or own property in her own right, enter into contracts or obtain credit. She is always under the guardianship of her father, her husband or other male relative. Under customary law, the father's estate generally passes to the male heirs only. Laws incorporating similar provisions apply in other parts of South Africa. In areas reserved for Africans, land is not allocated to women.

## 2. Standard-Bearer of social progress.

Timur Timofeyev, Corresponding Member, U.S.S.R. Academy of Sciences Fighting the Monopolies.

The significance of the achievements scored by the people of the socialist community is all the more noteworthy against the background of the crises, conflicts and contradictions rending the world capitalist system. The irreconcilable antagonisms of bourgeois society grow deeper as the general crisis of capitalism develops.

The capitalist world has had nine major cyclic economic crises in the past six decades— in 1920, in 1929-30, in 1937, in 1948-49, in 1953-54, in 1957-58, in 1960-61, in 1969-71, and the crisis of the mid-1970s which, incidentally, has not yet been fully overcome (strictly speaking, one could also mention another two economic crises which swept Europe at the turn of the 20th century). A simple calculation shows that if one excludes the two world wars, one will see that the leading capitalist countries experienced crises and depressions in thirty of the remaining sixty years of the present century.

Moreover, the cyclic crisis in the capitalist world in the current decade goes hand in hand with unprecedented inflation and with energy, raw-material, monetary and other crises. As a result, it is taking unusually long to overcome the crises. The phases of depression and unsteady and slow revival have lasted longer than many Western economists and politicians expected.

Economic difficulties, high-level chronic unemployment and galloping inflation remain the biggest postwar scourge in bourgeois society, impinging people's elementary rights and lowering the standard of living.

World developments have once again, for the nth time, made hash of the apologetic doctrine of "Neocapitalism" and the reformist theories of "regulated" and "crisis-free state-monopoly capitalism." Referring to the consequences of the "crisis which has swept all capitalist countries," the representatives of the seventeen West European Communist and Worker's parties stressed at their meeting in Brussels on June 13-14:

"The crisis, with its own specific traits in each country, has become very much sharper. Big capital, which is chiefly responsible for it, is trying to shift its heavy consequences into the shoulders of the working people. Despite the diversity of situations, the working people are meeting with the same serious problems everywhere. Inflation is undermining the purchasing power of the working masses. Growing unemployment is placing the workers and their families in

a difficult position. The youth is especially hard hit by mass unemployment. Working and living conditions are deteriorating in every way, while the assault on democratic rights is gaining in strength in many countries and jobs are becoming less secure ... The parties to the meeting consider it a prime objective to combat unemployment, that intolerable social evil, and fight for more jobs."

(From *New Times*, No. 46, 1977)

### The curse of violent crime

#### *A Pervasive Fear of Robbery and Mayhem Threatens the Way America Lives*

Day by day, America's all too familiar crime clock ticks faster and faster. Every 24 minutes, a murder is committed somewhere in the U.S. Every ten seconds a house is burgled; every seven minutes a woman is raped. There is some truth in the aphorism of Charles Silberman, author of *Criminal Violence, Criminal Justice*, that "crime is as American as Jesse James."

There is also something new about the way that Americans are killing, robbing, raping and assaulting one another. The curse of violent crime is rampant not just in the ghettos of depressed cities, where it always has been a malignant force to contend with, but everywhere in urban areas, in suburbs and peaceful countrysides. More significant, the crimes are becoming more brutal, more irrational, more random—and therefore all the more frightening.

The nation's top jurist, Chief Justice Warren Burger, warned last month about the "reign of terror in American cities" and bitingly asked: "Are we not hostages within the borders of our own self-styled enlightened, civilized country?" Some criminologists answer that fear of becoming a victim of crime is greater than the actual risk, but no one denies that the fear is real. Proclaimed the Figgie Report, a privately funded study of crime in the US: "The fear of crime is slowly paralyzing American society." "Observes Houston Police Chief B.K. Johnson: "We have allowed ourselves to degenerate to the point where we're living like animals. We live behind burglar bars and throw a collection of door locks at night and set an alarm and lay down with a loaded shotgun beside the bed and then try to get some rest. It's ridiculous." The chief knows Whereof he speaks; he keeps several loaded guns in his bedroom.

Attorney General William French Smith has declared that the Justice Department will place a new and high priority on fighting violent crime. He appointed an outside task force headed by former Attorney General Griffin Bell and Illinois Governor James Thomp-



son to figure out what the Federal Government can do about what has traditionally been a local and state responsibility. Smith also cited, from a new Justice Department study on the prevalence of crime, a telling statistic that helps explain the growing public concern: roughly one out of every three households in the U.S. was directly affected by some kind of serious crime last year. Rare is the American who does not personally know at least one victim of violence.

In reaction to the spreading fear, Americans are arming themselves with guns as though they still lived in frontier days. "It's the Matt Dillon syndrome," says Jack Wright Jr., a criminologist at Loyola University in New Orleans. "People believe the police can't protect them." They are buying guard dogs and supplies of Mace. Locksmiths and burglar-alarm businesses are flourishing, as are classes in karate and target shooting. Banks have long waiting lists for vacated safety-deposit boxes. Many city sidewalk are a mugger's mecca at night; the elderly dread walking anywhere, even in broadest daylight. The fear of street crime is changing the way America lives.

But what is the reality that spawns the fear? Crime statistics have always been notoriously suspect. Many victims shun police, the courts or publicity and never report the violence or thievery they have encountered. While murders are almost always recorded, rape is understandably underreported. The FBI collects its Uniform Crime Reports from local police department, which often have reason to juggle the figures. A proud chief may want his city to look under control, reflecting on the effectiveness of the force he commands. A bitter chief, angry at funding or manpower cuts, may blacken the statistics to apply pressure for more help. Recalls Patrick Murphy, president of the Police Foundation in Washington, D.C.: "When I was a rookie in the 72nd precinct in Brooklyn, no police commander worth his salt would admit he couldn't control crime—and he proved it by controlling crime statistics.

While the rate of increase in violent crimes (murder, forcible rape, aggravated assault and robbery) has varied through the 1970s, the trend in crimes per 100,000 people has been relentlessly upward. The FBI's figures placed that rate in 1970 at 363.5; it was up to 535.5 in 1979, the last year in which the tabulation is complete. Of those four crimes, murder jumped to 9.7 per 100,000 in 1979. The record, set in 1974, was 9.8, but that figure, according to early estimates, apparently was passed last year. Roughly one-third of those killings were committed by someone the victim had never met—and it is the unknown marauder lurking in the shadows who contributes most to the climate of fear.



Baltimore



Washington



St. Louis



Houston



New Orleans



Some experts on crime argue that "victimization" studies in which Justice Department researchers use scientific polling techniques to sample the population, are more reliable than the FBI's annual counts. The department's studies, in which people are asked to respond anonymously to their personal encounters with violence, show surprisingly little year-by-year overall variations in crime rates. The changes they do report, like a 13.7% increase in rape between 1973 and 1979, are hardly comforting. Notes Charles Kinderman, a researcher at the Bureau of Justice Statistics: "Our figures do not show a new crime wave—but they there's a hell of a lot of crime." Predicts Harry Scarr, former director of the bureau: "Within four or five years every household in the country will be hit by crime."



What crime does to victims

*Grief, anger, paranoia and a new quest for community*

Miami was host to a convention of travel agents last week. The city fathers, anxious to show how safe Miami really is, blanketed the better areas with extra police. Outside an elegant restaurant in Coconut Grove, four visitors witnessed a mugging. It was not an especially dramatic incident, and the visitors were not hurt or even involved. Yet afterward all four sat at their table, unable to eat because of their rage and fear. Incidents like that are common these days and so is a common feeling: no matter how many police are around, the

feral youngsters who account for most U.S. crime seem to be able to strike when and where they wish. Says Criminal Justice Planner Bruce Hamersley of Miami: "The stability of the community has been destroyed. We are now living in a period where uncertainty is the rule rather than the exception."

Last September's *Figgie Report on Fear of Crime* warned that "Americans have today become afraid of one another. Confronted with this frightening new challenge, American ability to act is rendered ineffective. Fear of violent crime seems to have made the country helpless, incapable of dealing with the sources of its fear." More important, perhaps, the report says that fear "may be one of the key factors impeding society's ability to cope successfully with those problems."

That fear is measurable in the ways in which Americans are adapting to the new realities of crime—the gun sales, the overbooked karate classes, the rush to buy burglarproof locks for doors and windows. It can also be seen in the ways in which Americans have consciously changed the pattern of their lives. Wealthy businessmen, afraid of kidnapping, who drive to work by different routes each day. Ordinary citizens who learn to walk the streets turning their heads from side to side to check on who might be behind them. Joggers learn to carry at least \$ 20 in "mugger's money" to avoid being shot.

The feeling that all citizens are vulnerable to crime is specially strong among the elderly. Says James Gilsinan, a criminologist at St. Louis University: "The elderly feel a loss of power, of control, of decision making in most facets of their lives. The feeling that they are victims in other areas spills over into crime as well. The elderly stay in a lot, and when they do go out they tend to be in group situations"—which, Gilsinan points out, reduces their chances of being victimized.

Some of the adjustments in life-styles can be quirky. Mimi Warren, 26, of Philadelphia, has developed her own "waiting for a bus behavior." If she sees anyone near a bus stop at night, she breaks into sunny chatter, on the theory that even if the person is a mugger, the conversation will reduce her chances of being attacked. Hilary Stephenson, 38, also of Philadelphia, parks illegally outside her house at night because she would rather pay the parking tickets than walk four blocks from her garage. When she was lost in an unfamiliar part of town, she purposely drove the wrong way down a one-way street to attract a policeman's attention rather than stop and ask for directions. She arranges to call a friend after arriving home from an evening out with the understanding that the friend will summon police

if there is no call. Says Stephenson, who is divorced and lives alone. "With the collapse of the nuclear family, you've got all these singles tucked away in little boxes. I think we must become each other's family."

(*Time Magazine*, March 23, 1981)

Exercise 6. Independent study.

1. Analyze the articles suggested below keeping in mind the following:
  - a) the subject it deals with
  - b) the vocabulary used
  - c) the characteristics of articles
  - d) the EM's and SD's

Suggestions:

Select two articles on different subjects from *Granma* in English and the *Unesco Courier*

2. Write an article following the specific characteristics of this type of writing such as bookish words, clichés, and parenthetical constructions.

# ***THE NEWSPAPER STYLE***

Newspaper style was the last of the styles of written literary English to be recognized as a specific form of writing. Although newspaper English has been criticized by writers and linguists because of its often non-standard constructions and vulgar vocabulary, it may be considered one of the forms of the English written language characterized – as the other FS's – by having a definite aim in communication and its own system of language means.

The main aim of newspaper writing is to give information, but in fact, all newspaper writing is to a lesser or greater degree both informative and evaluative, for whatever is written conforms to the political and ideological views of the paper.

The newspaper style has the following sub-divisions: brief news items, advertisements and announcements, headlines and editorials.

**Brief News Items**

The principal aim of brief news items is to inform the reader of facts without any explicit comment. Evaluation, if any, is implicit and generally unemotional. The characteristic features of brief news items are the following:

### **1. Lexical**

- a) mainly neutral vocabulary
- b) great use of political and economic terms
- c) newspaper clichés
- d) acronyms
- e) neologisms

### **2. Syntactic**

- a) complex-sentences
- b) nonfinite constructions
- c) passive infinite constructions

## *Advertisements*

The main aim of advertisements and announcements is to inform the reader. There are two types: classified and non-classified.

The classified advertisement or announcement has the following characteristics

1. essentially neutral vocabulary
2. elliptical sentence patterns

Non-classified advertisements and announcements have a great variety of patterns. The vocabulary is usually reiterative, catching and hyperbolic. The syntactic patterns tend to be concise.

## *Headlines*

The objectives of headlines are to inform the reader briefly as to what is to follow and to arouse his curiosity on the issue being reported. The characteristics of headlines are the following:

1. Lexical
  - a) emotionally colored words
  - b) breaking up of set expressions and of proverbs
  - c) puns
2. Syntactic
  - a) short sentences or phrases in a variety of patterns
  - b) elliptical constructions.

## *Editorials*

The objective of editorials is to influence the reader by giving an interpretation of certain facts. Like any other evaluative writing, it appeals not only to the mind but also to the feelings by the use of emotionally colored language elements both lexical and syntactic.

The characteristics of editorials may be sub-divided as follows:

1. Lexical.
  - a) vocabulary typical of brief news items
  - b) emotionally colored words
  - c) colloquial words and expressions
  - d) metaphors, similes and other EM's
  - e) combination of different layers of vocabulary

## 2. Syntactic

- a) parallel constructions
- b) repetition
- c) rhetorical questions
- d) questions-in-the-text

## EXERCISES

Exercise 1. After reading the brief news items below do the following:

- a) comment on the fact being reported
- b) analyze the vocabulary of the example referring to the lexical characteristics of brief news
- c) analyze the sentence patterns referring to the syntactic characteristics of brief news items

1. Greek poll Oct 18 General elections for a new Greek parliament will be held on October 18, one month before the four-year term of the present house expires, an official announcement said in Athens yesterday.

### 2. Rail to Yakutia

Soviet authorities are planning a 620-mile railway deep into Eastern Siberia to exploit the Yakutia region's vast mineral deposits, Moscow radio reported yesterday.

### 3. Workless record

Unemployment in Belgium topped 400,000 for the first time, reaching a record rate of 9.6 per cent which is one of the highest in the Common Market. The new rate is topped by Britain's 10.7 per cent.

4. 21 headless bodies found in El Salvador. The decapitated bodies of 21 youths were found on Saturday near Sonsonate, 45 miles west of San Salvador, the regime's armed forces said. The decapitated youths, all aged between 18 and 21 were on a provincial road where 17 other beheaded bodies were found two days earlier.

### 5. Starving children

Six children aged 10 to nine months have been found near naked and ravenously hungry in an old car on waste ground in Liverpool's Old Swan district. The youngsters, described as "starving bewildered animals packed into the car like sardines", had been living in the 1975 Ford for over a month.



**6. US inflation 15.2%**

The US inflation rate jumped to an annual rate of 15.2 per cent in July, as higher costs for food and housing pushed consumer prices to their highest level in over a year.

**7. British teachers are among worst hit.** Falling birthrates and the world slump are putting thousands of teachers out of work, the International Labor Organization said in Geneva yesterday.

Britain was one of the worst hit countries with 37,400 teachers out of work, with some 10,000 unemployed in West Germany and Canada and 11,430 in Belgium.

**8. Karpov ahead.** ANATOLY KARPOV, the Soviet world chess title-holder, seemed poised to win his second game against Victor Korchnoi when adjourned last night at Merano.

**9. Dock union leaders held in Argentina.** Several leaders of the Argentine dock workers' union were arrested in Buenos Aires yesterday while gathering signatures at Buenos Aires' port for a petition demanding greater union freedom.

Although strikes are banned, last month the country's largest labour organization, the General Confederation of Workers, held a one-day general strike to protest against the military government's economic policies and to demand higher wages and the right to strike.

(From *The Morning Star*, August 15, 1981)

**10. NATO Signs Contract for jets.**

Seattle (AF) The North Atlantic Treaty Organization has signed a contract to buy 18 radar and computer-crammed Airborne Warning and Control System aircraft from Boeing Co. for \$1.47 billion, Boeing announced Thursday. The purchase is believed to be the first time NATO has bought its own airplanes, a Boeing spokesman said. The AWACS planes, characterized by a "giant dish" atop the fuselage, can be used both to detect enemy forces and as battle stations to direct attacks

(From *The Atlanta Constitution*, Oct. 17, 1980)

**11. SWAPO and ANC denounce Washington, and NATO**

Addis Abbaba (APS)- Nyamu and Skveyia, two representatives of the South Africa Peoples's Organization (SWAPO) and the African National Congress (ANC), charged here that Washington and its NATO allies are boosting military, economic and political aid to Pretoria in their bid to perpetuate oppression against the South African peoples indefinitely. Both representatives agreed that the imperialist

powers, particularly the United States, are intent in keeping their hold on Southern Africa so that the Western monopolies can continue exploiting the natural and human resources in South Africa and Namibia with impunity. To achieve this, the United States and other Western countries set up the South Atlantic Treaty Organization (SATO) complementing the Tel-Aviv - Pretoria Axis.

(From *Granma*, May 2, 1982)

Exercise 2. After reading the advertisements and announcements below, do the following:

- a) comment on the information given
- b) analyze the vocabulary and the sentence patterns according to the characteristics of this type of writing.

Exercise 3. After reading the announcements below do the following:

- a) classify each as personal, business offers, marriages, deaths, in memoriam, etc.
- b) analyze the vocabulary used
- c) analyze the syntactic pattern of each one

1. Communist Party - Maryhill (Glasgow) Constituency Film of the opening of the Moscow Olympics and other Soviet films Wednesday, June 3, 7:30 p.m.

Star Club, 44 Coritan Place, Glasgow Members and friends welcome, Adm. E-1.

2. London Central Rails Branch CP Congratulates The People's Marchers and wishes them a safe journey home.

3. Rita and Mike Walker invite friends and comrades for a drink at the Red Star Social Club, 39 Shaw Street, Liverpool 6, from 8:30 pm on Mon. Aug. 10, to celebrate their silver Wedding.

4. JONES, On Selwyn. July 31 at Prince Charles Hospital of Cynon Villa John's Row, Hairwaun; passed away after a short illness. Cremation will take place at Llywydcoed after a service at 11 am, at the Chapel of Rest, Hirwaun, Today.

5. JOHN CATT. Tel 01 - 249 8074 for all building trade repairs and painting

6. Dorothy and Dennis Howarth and family thank all the comrades and friends who attended the funeral of their dear Mother, Mrs. Annie Howarth, also many thanks for the letters, cards and phone calls which were a great comfort.

(Taken from *The Morning Star*, August 17, 1971)

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- c) re-write them into full sentences whenever possible. Tell what the missing elements are
  - d) whenever possible, tell their equivalents in Spanish
  - e) comment on the paper's attitude towards the fact reported.
1. "Fly to US at your peril" say world air controllers
  2. South African units mass to attack Angola
  3. Situation worse: racist forces stepping up war Angola Call for urgent UN Council
  4. "Out of Angola" racists told
  5. Another Tory plan fails
  6. Rail strike is called off after 21 hours of talks
  7. The trivial state of the States
  8. CND plans October 24 demo US begins neutron bomb production
  9. Reagan putting planes at risk, warn controllers
  10. Workers of the nine unite
  11. Hiroshima tragedy must not be repeated
  12. Inquiry says: Ban plastic bullets
  13. Yes folks, football's back
  14. Britain's decline will continue for rest of year
  15. Jobless total shows up Tory tales
  16. Ovett aims at a new mile record in tight schedule.
  17. Nuclear weapons sent to bottom with Sheffield?
  18. Euphoria as Britain counts the bloody cost Falkland's will be Thatcher's wars base
  19. Threat to seize union cash Air control strikers defy Reagan
  20. Satcon III<sup>1</sup>, where are you?
  21. OPEC<sup>2</sup> doves raise oil prices.
  22. "No transfer of goods from train to roads" Massive union support for railway strike.
  23. ANC call to world: stop these murders Defiance hurled at apartheid terror

<sup>1</sup> American satellite which disappeared in outer space.

<sup>2</sup> Oil producing and exporting countries.

24. Britain keeping out of the sun.
25. TV writers 'left out in the cold'

Exercise 5. After reading the editorials below, do the following (See pp. 163-164):

- a) comment on the information given and the view of the paper toward the issue being reported
- b) analyze the vocabulary used referring to the lexical characteristics of this type of writing
- c) analyze the sentence patterns used referring to the syntactic characteristics of this type of writing
- d) identify, all EM's and SD's

Exercise 6. After reading the samples of newspaper writing given below, do the following:

- a) classify each according to substyle
- b) point out the characteristics typical of that substyle
- c) analyze all EM's and SD's

1. Administrator recently retired. Excellent record public and private sector, Able, alert and fit. Seeks full or part time work N London area at reasonably modest salary to supplement pension, Box. No. D288.

## 2. The Falklands War.

There will be relief that the fighting in the Falklands has come to an end, and that further loss of life among the British and Argentine force has been avoided. This whole affair has been a tragedy bringing with it unnecessary grief and suffering to ordinary working people in both countries. And they will now have to pay the price in terms of further cuts in living standards.

As we have said, nothing has been resolved by the war. The whole matter must now go back to the United Nations. Sooner or later, there will have to be serious talks on sovereignty, and as part of the process of settling the issue, an interim UN administration and a UN peace-keeping force.

The alternative is huge expenditure year after year on maintaining the Falklands as an armed camp combined with the possibility of periodic outbreaks of hostilities in the South Atlantic and the certainty of a continuing deterioration in relations with Latin America.

## 3. Storm Over Neo-Nazi Terror

4. Become an Owner of the *Morning Star*  
Join the People's Press Printing Society
5. Washington, August 28 (EFE). Despite his denial of any connection with the Mafia, US. Secretary of Labor Raymond Donovan has again been linked to crime syndicate affairs.  
William Masselli, 55-year-old well known member of the Mafia's Genovese family, sentenced to a seven-year jail term, left federal prison under guard to give testimony at a New York hearing investigating Donovan's links to organized crime.

Exercise 7. Independent study.

1. In *Granma* find two examples of each of the following and analyze them keeping in mind the characteristics typical each sub-style of newspaper writing.
  - a) Headlines
  - b) Brief News items
  - c) Advertisements
  - d) Editorials
2. Write a brief news item on any even taking place in your locality following the specific requirements both lexical and syntactic for this type of writing. Give it a headline designed to attract the reader's attention.
3. Write an announcement asking for a summer vacation job. Use telegram-like statements and some emotionally colored words.

must be carried forward to new heights.

Millions and millions of people who have not yet been involved in activity have got to be brought into the battle.

The TUC general council has a special responsibility to exercise leadership in this respect.



Without any question there should now be a massive lobby of Parliament by school-leavers, organised with the full backing of the trade union movement.

It should be made clear to Mrs. Thatcher that this year's People's March is only a fore-taste of the thousands she can expect to see marching throughout the length and breadth of this land in 1982 if unemployment persists.

the lobby called by the Liaison Committee for the Defence of the Trade Unions.

The message should be delivered to Mrs. Thatcher and her ministerial accomplices at that conference that they are the criminals responsible for mass unemployment, and that the sooner they go the better.

But it is also necessary to develop the campaign at a local level.

Why not consider organising a whole string of local conferences or conventions against unemployment, based on the trades councils and the People's March committees which were established to prepare the ground for the marchers?

In that connection, it is now time to ensure that local centres for the unemployed

where they can find facilities for sport and other social activities.

And a central part of the battle rests with those in work. No longer must redundancies be accepted, nor jobs sold.

This year is the tenth anniversary of the UCS work-in. That was an epic struggle which raised high the slogan of the right to work.

The Lee Jeans workers in Scotland are once again involved in a similar struggle, and the same fight against sackings under a different form is in full swing at Ansell's Brewery in the Midlands.

The entire labour movement must be mobilised to support these workers, and every other group engaged in the defence of jobs.

was under siege by its own oppressed black people. To the North, East and West the African peoples with cruel sacrifice have won their liberation.

That liberation is now a threat to the very seat of apartheid; it is the greatest encouragement of all to the black people of South Africa.

Racist South Africa will fight back. It has in the past weeks invaded and occupied —with no outrage from the West—a 60-mile strip in Angola.

The new black rulers of Zimbabwe realise full well that apartheid will not hold back from attacking the new

defended against South Africa's attempts to reverse history.



For when South Africa's white bosses justify increased military spending against external enemies, it spends that cash on taking the war outside its borders to attack and murder in the most bestial fashion.

But now the forces of those who hunger for freedom are moving against the ultimate target, South Africa.

As they do so the black African states have this week made it clear that in solidarity they are to renew their

collaborators with apartheid —do not now move economically against South Africa the black states will move against the West with crippling economic sanctions.

Nigeria, not South Africa, is Britain's most important trading partner in Africa.

Of all South Africa's cohorts Britain is the most historically culpable. It now rests on Britain to break the alliance with apartheid at the United Nations.

Change with much dreadful suffering will inevitably come to southern Africa. Britain now must make its stand against the horrors of apartheid to ease the coming of that day.



## THE SCIENTIFIC PROSE STYLE

The aims of scientific prose are the following:

1. to prove a hypothesis,
2. to create new concepts,
3. to disclose the internal laws of existence, development or relations between different phenomena.

The most remarkable characteristics of this style are the following:

1. a logical sequence of utterances supported by a great use of connectives
2. the use of terms
3. the use of specific sentence patterns
  - 3.1 postulatory
  - 3.2 argumentative
  - 3.3 formulative
4. the use of quotations and references
5. the use of foot-notes
6. impersonality
7. objectivity

The language means used in this style tend to be objective, precise, unemotional and seeking for the most generalized form of expression, and an impersonal tone which is achieved by passive constructions and verbs such as *suppose, assume, infer, point out*, etc.

## EXERCISES

Exercise 1. After reading the fragment below, do the following:

- find 3 examples of connectives and explain their function to support the logical sequence of utterances
- find 4 examples of sentences that give the fragment an impersonal tone
- find an example of each of the specific sentence patterns typical of scientific prose.

The earth is surrounded by a layer of air. This is between 150 and 200 km thick and is called the atmosphere. Air cannot be seen, but it occupies space and has weight in the same way visible substances do. This fact is illustrated in Problems A and B.

**A.** Take a large plastic can, weigh it; pump air into it; weigh it again. The can weighs more after the extra air has been pumped into it than it did before. This shows that air has weight.

**B.** Take a large glass container and half fill it with water. Place a cork on the surface of the water. Take a glass and lower it mouth downward over the cork and push it below the surface of the water. The air in the glass pushes the part of the surface which is under the glass below the surface of the surrounding water.

Air, then takes up space and has weight. The atmosphere, therefore, weighs down on the surface of the earth. However, this weight cannot be felt pressing on us because air not only exerts a downward pressure, but it exerts pressure upwards and sideways also and this pressure is balanced by the equal pressure which our blood exerts in all directions.

In short, air exerts pressure in every direction.

(Taken from "English in Physical Science")

Exercise 2. After reading the excerpts below, do the following:

- tell what branch of knowledge each belongs to
- mention the characteristics of scientific prose you find in the excerpts
- point out terms specific of the branch of knowledge the excerpts belongs to; consult the dictionary whenever necessary
- explain why the excerpts are unemotional and impersonal

1. "Words" Dr. Johnson once remarked, "are seldom exactly synonymous." In contemporary linguistics it has become almost axiomatic

that complete synonymy does not exist. In the words of Bloomfield, "each linguistic form has a constant and specific meaning. If the forms are phonemically different, we suppose that their meanings are also different. We suppose, in short, that there are no actual synonyms." <sup>1</sup> Long before Bloomfield, Breal had spoken of law of distribution in language according to which "words which were so in the past, have acquired different meanings and are no longer interchangeable" (*Essai de Sémantique*, p. 26).

While there is of course a great deal of truth in these statements, it would wrong to deny the possibility of complete synonymy. Paradoxically enough, one encounters it where one would least expect it: in technical nomenclatures. The fact that scientific terms are precisely delimited and emotionally neutral enables us to find out quite definitely whether any two of them are completely interchangeable, and absolute synonymy is by no means infrequent... In medicine there are two names for the inflammation of the blind gut: *caecitis* and *typhlitis*; the former comes from the Latin word for "blind", the latter from the Greek word. In phonetics, the consonants like *s* and *z* are known both as spirants and fricatives, and the same writer may employ both terms synonymously.<sup>2</sup> The word *semantics* itself has a somewhat cumbersome synonym in *semasiology*, which is now hardly used in English and French but is firmly established in other languages.

(From *Semantics* by S. Ullmann)

2. The capitalist mode of appropriation, the result of the capitalist mode of production, produces capitalist private property. This is the first negation of individual private property, as founded on the labour of the proprietor. But capitalist production begets, with the inexorability of a law of Nature, its own negation. It is the negation of the negation. This does not re-establish private property for the producer, but gives him individual property based on the acquisitions of the capitalist era: i. e., on co-operation and the possession in common of the land and of the means of production.

The transformation of scattered private property, arising from individual labour, into capitalist private property, is, naturally, a process, incomparably more protracted, violent, and difficult than the transformation of capitalistic private property, already practically

<sup>1</sup> *Language*, p. 45; cf. also Hockett, pp. cit., pp. 130 f.

<sup>2</sup> "Examples of such spirants or fricatives, as they are called, *ares* and *z*" (Sapir, *Language*, p. 51)

resting on socialised production, into socialised property. In the former case, we had the expropriation of the mass of the people by a few usurpers; in the latter, we have the expropriation of a few usurpers by the mass of the people.

(From *Capital* by Karl Marx)

### 3. Notes and nostrums from Dr. Avicenna's casebook.

Avicenna divided medicine into "theoretical" and "practical" medicine, the latter being sub-divided into "curative" and "preventive" medicine. Attaching as he did great importance to preventive medicine, Avicenna listed the following areas in which it should be applied:

"The essential considerations in the art of preserving the health consist in maintaining equilibrium between various concomitant factors. But there are seven matters concerning which special care must be expended to ensure just proportion: Equilibrium of the temperament; selection of the articles of food and drink; Evacuation of effete matters; Safeguarding the composite; Maintaining the purity of the air respired; Guarding against extraneous contingencies; Moderation in regard to the movements of the body and the motions of the mind, which include sleep and wakefulness."

Ahead of his time in many areas of medicine, Avicenna was specially conscious of the importance of physical exercise.

"Now exercise is that agent which most surely prevents the accumulation of these matters and prevents plethora. It is this exercise which renews and reviews the innate heat and imparts the necessary lightness to the body. For it causes the subtile heat to be increased and daily disperses whatever effete substances have accumulated. The forsaken exercise would often incur the risk of 'hectic' because the faculties of the members are impaired in as much as deprivation of movement prevents the access to them of the innate breath. And this last is the real instrument of life for every one of the members."

"As long as the air is attempered and pure and has no substances admixed which would be contrary to the temperament of the breath, health will come and remain. Otherwise the contrary occurs. The substance of the air is good when it is not contaminated with extraneous matter such as the vapours from marshes and lakes or canals and open sewers or the gaseous products from chemical work or smoke or soot. Air is good when it does not interfere with one's breathing or cause the throat to contract."

(*The Unesco Courier* — October 1980)

#### 4. High-speed language learning How to study while you 'sleep'

There are two main ways of accelerating the teaching of foreign languages. The first is to ensure that the content, methods, organization and equipment used correspond exactly with the objectives being pursued. The second way is to exploit the student's character to the full by introducing personalized teaching. These two approaches are closely related, but each has its own peculiarities and sphere of application, the first being within the framework of traditional education, the second being the use of new methods with which we are concerned here.

Experiments have been made with teaching during natural sleep, 'hypnopaedia', or in conditions of rhythmic sleep induced by the use of a special apparatus, "rhythmopaedia", and with the imparting of information to persons in a state of relaxation, "relaxopaedia."

The method used most widely during the past few years has been "suggestopaedia," which exploits the functional reserves of the brain by the use of suggestion, i. e. by the use of composite suggestive action on the student's personality.

Research has shown that teaching by hypnopaedia methods is two to two-and-a-half times more effective than ordinary methods. The process of memorization comprises ordinary classroom lessons with a teacher (forty-five minutes); listening to a reading of the study programme and repeating it out loud in bed, before going to sleep (fifteen minutes); hearing the programme, played more and more softly, for fifty-five minutes after falling asleep; hearing it again, starting softly and growing increasingly louder for twenty to thirty minutes before waking up.

A variant of hypnopaedia is rhythmopaedia. A state of sleep is induced in the student with the aid of an electrohypnosis apparatus which produces a monotonous, rhythmic effect on the nervous system. The student is then fed with information. It is possible, by varying the frequency of the light and sound impulses, to maintain in the student the depth and intensity of hypnotic inhibition most suitable for the imparting of new information.

*(The Unesco Courier – February 1981)*

5. Generalized osteoporosis in the aged is a normal physiologic process found in both men and women. It in itself is not associated with particular symptoms or signs. There are relative degrees of osteo-

porosis and roentgenologic evidence may or may not define these accurately. Many osteoporotic patients have a gradually developing compression from stress and strain, with ultimate deformity in the form of dorsal kyphosis. Pain may be minimal notwithstanding advancing deformity. Associated loss in height and muscle atrophy are commonly observed as multiple wedged vertebrae. Some patients maintain a fairly erect position and do not evidence local changes unless traumatized.

Neither group has the intense pain, immobility or disability found in younger age groups having fractures in similar areas. The patient should be assayed clinically. Weight gain is important. With improvement in appetite and dietary regimen, with steroid medication, and with tolerable mobility, muscle atrophy should be reduced and alertness improved.

(Taken from *The Surgical Clinics of North America*)

Exercise 3. Rewrite the following abstract keeping in mind two of the main characteristics of scientific prose – impersonality and objectivity.

Recently, two well-known Japanese Scientists, Dr. Haturai and Dr. T. Jokosota carried out a very successful experiment.

They used 40 albino rats, 40 guinea pigs and 40 hamsters. They kept the animals in groups of four (two male and two female of the same species) in special cages. Dr. Haturai designed the cages in such a way that the animals could lead a normal life. Later scientists classified all these groups as A or B and fed the animals two different diets. The diet which they gave group A consisted of natural foods, while the one they gave groups B was wholly synthetic. Dr. Jokosota, who is an experienced dietician, prepared both diets so they would contain the same amount of protein, carbohydrates and other elements.

They studied the results of these diets on the animals for 15 weeks. When they compared the animals, they concluded that the ones they had fed diet B were in a much better general condition than the ones they had fed with diet A.

In this way they have demonstrated that complete synthetic feeding is not only a science-fiction dream, but a solution to some of the nutrition problems of the world as well.

They will continue work on this subject, but using other species for their further work.

#### Exercise 4. Independent Study.

Analyze one of the works suggested below keeping in mind the following:

- a) the use of special terminology
- b) the use of connectives to support a logical sequence of utterances
- c) the use of passive voice to achieve impersonality

#### *Suggestions:*

1. "Some English Pronunciation Difficulties in Malaysia".  
Lesson 47, *Integrated English Practice 4*.
2. Any of the term papers on linguistics or methodology written by any of your classmates.
3. A fragment from one of the sources you are consulting for your term paper.

## ***THE OFFICIAL DOCUMENT STYLE***

The style of official documents, also known informally as officialese, comprises the following substyles:

1. business documents
2. legal documents
3. diplomatic documents
4. military documents

The aims of official documents are the following:

1. to state the conditions binding two or more parties
2. to reach an agreement between two or more contracting parties.

The main lexical characteristics of this functional style are:

1. the use of terms and clichés
2. the use of abbreviations, conventional symbols and acronyms
3. the use of words in their primary dictionary meaning.

The main syntactic characteristic is the use of specific compositional patterns, generally the combination of several pronouncements into one sentence.

## ***EXERCISES***

Exercise 1. After reading the official document below, do the following:

- a) comment on the content
- b) classify it as to type
- c) give the contracting parties
- d) find examples of terms, clichés and acronyms
- e) analyze the compositional pattern



# The Universal Declaration of Human Rights

Proclaimed by the United Nations  
on 10 December  
1948

## Preamble

Whereas recognition of the inherent dignity and of the equal and inalienable rights of all members of the human family is the foundation of freedom, justice and peace in the world,

Whereas disregard and contempt for human rights have resulted in barbarous acts which have outraged the conscience of mankind, and the advent of a world in which human beings shall enjoy freedom of speech and belief and freedom from fear and want has been proclaimed as the highest aspiration of the common people,

Whereas it is essential, if man is not to be compelled to have recourse, as a last resort, to rebellion against tyranny and oppression, that human rights should be protected by the rule of law,

Whereas it is essential to promote the development of friendly relations between nations,

Whereas the peoples of the United Nations have in the Charter reaffirmed their faith in fundamental human rights, in the dignity and worth of the human person and in the equal rights of men and women and have determined to promote social progress and better standards of life in larger freedom,

Whereas Member States have pledged themselves to achieve, in co-operation with the United Nations, the promotion of universal respect for and observance of human rights and fundamental freedoms,

Whereas a common understanding of these rights and freedoms is of the greatest importance for the full realization of this pledge,

Now, Therefore,

## The General Assembly proclaims

This *Universal Declaration of Human Rights* as a common standard of achievement for all peoples and all nations, to the end that every individual and every organ of society, keeping this Declaration constantly in mind, shall strive by teaching and education to promote respect for these rights and freedoms and by progressive measures, national and international, to secure their universal and effective recognition and observance, both among the peoples of Member States themselves and among the peoples of territories under their jurisdiction.

**Article 1** - All human beings are born free and equal in dignity and rights. They are endowed with reason and conscience and should act towards one another in a spirit of brotherhood.

**Article 2** - Everyone is entitled to all the rights and freedoms set forth in this Declaration, without distinction of any kind, such as race, colour, sex, language, religion, political or other opinion, national or social origin, property, birth or other status.

Furthermore, no distinction shall be made on the basis of the political, jurisdictional or international status of the country or territory to which a person belongs, whether it be independent, trust, non-self-governing or under any other limitation of sovereignty.

**Article 3** - Everyone has the right to life, liberty and security of person.

**Article 4** - No one shall be held in slavery or servitude; slavery and the slave trade shall be prohibited in all their forms.

**Article 5** - No one shall be subjected to torture or to cruel, inhuman or degrading treatment or punishment.

**Article 6** - Everyone has the right to recognition everywhere as a person before the law.

**Article 7** - All are equal before the law and are entitled without any discrimination to equal protection of the law. All are entitled to equal protection against any discrimination in violation of this Declaration and against any incitement to such discrimination.

**Article 8** - Everyone has the right to an effective remedy by the competent national tribunals for acts violating the fundamental rights granted him by the constitution or by law.

**Article 9** - No one shall be subjected to arbitrary arrest, detention or exile.

**Article 10** - Everyone is entitled in full equality to a fair and public hearing by an independent and impartial tribunal, in the determination of his rights and obligations and of any criminal charge against him.

**Article 11** - (1) Everyone charged with a penal offence has the right to be presumed innocent until proved guilty according to law in a public trial at which he has had all the guarantees necessary for his defence.

(2) No one shall be held guilty of any penal offence on account of any act or omission which did not constitute a penal offence, under national or international law, at the time when it was committed. Nor shall a heavier penalty be imposed than the one that was applicable at the time the penal offence was committed.

**Article 12** - No one shall be subjected to arbitrary interference with his privacy, family, home or correspondence, nor to attacks upon his honour and reputation. Everyone has the right to the protection of the law against such interference or attacks.

**Article 13** - (1) Everyone has the right to freedom of movement and residence within the borders of each state.

(2) Everyone has the right to leave any country, including his own, and to return to his country.

**Article 14** - (1) Everyone has the right to seek and to enjoy in other countries asylum from persecution.

(2) This right may not be invoked in the case of prosecutions genuinely arising from non-political crimes or from acts contrary to the purposes and principles of the United Nations.

**Article 15** - (1) Everyone has the right to a nationality.  
(2) No one shall be arbitrarily deprived of his nationality nor denied the right to change his nationality.

**Article 16** - (1) Men and women of full age, without any limitation due to race, nationality or religion, have the right to marry and to found a family. They are entitled to equal rights as to marriage, during marriage and at its dissolution.  
(2) Marriage shall be entered into only with the free and full consent of the intending spouses.  
(3) The family is the natural and fundamental group unit of society and is entitled to protection by society and the State.

**Article 17** - (1) Everyone has the right to own property alone as well as in association with others.  
(2) No one shall be arbitrarily deprived of his property.

**Article 18** - Everyone has the right to freedom of thought, conscience and religion; this right includes freedom to change his religion or belief, and freedom, either alone or in community with others and in public or private, to manifest his religion or belief in teaching, practice, worship and observance.

**Article 19** - Everyone has the right to freedom of opinion and expression; this right includes freedom to hold opinions without interference and to seek, receive and impart information and ideas through any media and regardless of frontiers.

**Article 20** - (1) Everyone has the right to freedom of peaceful assembly and association.  
(2) No one may be compelled to belong to an association.

**Article 21** - (1) Everyone has the right to take part in the government of his country, directly or through freely chosen representatives.  
(2) Everyone has the right of equal access to public service in his country.  
(3) The will of the people shall be the basis of the authority of government; this will shall be expressed in periodic and genuine elections which shall be by universal and equal suffrage and shall be held by secret vote or by equivalent free voting procedures.

**Article 22** - Everyone, as a member of society, has the right to social security and is entitled to realization, through national effort and international co-operation and in accordance with the organization and resources of each State, of the economic, social and cultural rights indispensable for his dignity and the free development of his personality.

**Article 23** - (1) Everyone has the right to work, to free choice of employment, to just and favourable conditions of work and to protection against unemployment.  
(2) Everyone, without any discrimination, has the right to equal pay for equal work.  
(3) Everyone who works has the right to just and favourable remuneration ensuring for himself and his family an existence worthy of human dignity, and supplemented, if necessary, by other means of social protection.  
(4) Everyone has the right to form and to join trade unions for the protection of his interests.

**Article 24** - Everyone has the right to rest and leisure, including reasonable limitation of working hours and periodic holidays with pay.

**Article 25** - (1) Everyone has the right to a standard of living adequate for the health and well-being of himself and of his family, including food, clothing, housing and medical care and necessary social services, and the right to security in the event of unemployment, sickness, disability, widowhood, old age or other lack of livelihood in circumstances beyond his control.  
(2) Motherhood and childhood are entitled to special care and assistance. All children, whether born in or out of wedlock, shall enjoy the same social protection.

**Article 26** - (1) Everyone has the right to education. Education shall be free, at least in the elementary and fundamental stages. Elementary education shall be compulsory. Technical and professional education shall be made generally available and higher education shall be equally accessible to all on the basis of merit.  
(2) Education shall be directed to the full development of the human personality and to the strengthening of respect for human rights and fundamental freedoms. It shall promote understanding, tolerance and friendship among all nations, racial or religious groups, and shall further the activities of the United Nations for the maintenance of peace.  
(3) Parents have a prior right to choose the kind of education that shall be given to their children.

**Article 27** - (1) Everyone has the right freely to participate in the cultural life of the community, to enjoy the arts and to share in scientific advancement and its benefits.  
(2) Everyone has the right to the protection of the moral and material interests resulting from any scientific, literary or artistic production of which he is the author.

**Article 28** - Everyone is entitled to a social and international order in which the rights and freedoms set forth in this Declaration can be fully realized.

**Article 29** - (1) Everyone has duties to the community in which alone the free and full development of his personality is possible.  
(2) In the exercise of his rights and freedoms, everyone shall be subject only to such limitations as are determined by law solely for the purpose of securing due recognition and respect for the rights and freedoms of others and of meeting the just requirements of morality, public order and the general welfare in a democratic society.  
(3) These rights and freedoms may in no case be exercised contrary to the purposes and principles of the United Nations.

**Article 30** - Nothing in this Declaration may be interpreted as implying for any State, group or person any right to engage in any activity or to perform any act aimed at the destruction of any of the rights and freedoms set forth herein.

## DRAFT GENERAL RESOLUTION ON DECOLONIZATION

The Third Summit Conference of Non-Aligned Countries meeting in Lusaka, Zambia, from 8-18 September 1978:

Recalling the UN Declaration on Decolonization and the relevant UNO General Assembly Resolution on the Rights of All Peoples to Self-determination and Independence;

Deeply concerned over the continuing rule of regimes of oppression and colonial and racist exploitation and over the serious human, political and moral consequences which could ensue from their misdeeds;

Strongly convinced of the serious threats to international peace and security posed by the activities of colonial and racist powers;

Considering that the multi-form political, moral, diplomatic, economic, financial and military assistance granted to the Portuguese Government, to the illegal authorities in power in Salisbury and to the fascist and criminal government of Pretoria by their friends and allies, which enables them to pursue their oppressive and exploiting activities to the detriment of African peoples and Governments:

1. MAKES AN URGENT APPEAL to France and Spain to permit in the shortest possible time that the peoples of their colonies can exert freely and under the control of the UN and the OAU their right to self-determination;
2. DECIDES as far as Portugal, and South Africa and Zimbabwe are concerned, to take the following measures as long as they will not conform to the UN decisions on decolonization and racial discrimination;
  - a) To impose an embargo on trade with these countries
  - b) To sever diplomatic relations with Portugal and South Africa
  - c) To deny landing rights and all facilities to any aircraft and vessel coming from or heading to South Africa, Portugal or Zimbabwe
  - d) To make substantial contribution to the Special Fund of the OAU Liberation Committee
  - e) To increase support and material aid to liberation movements through OAU
3. ENTRUSTS its Chairman with the important mission of undertaking all appropriate actions and initiatives with the trading and military partners of the colonial and racist oppressive regimes without detriment to any form of concerted action by non-

aligned countries at all levels with a view to putting an end of this assistance in accordance with the numerous resolutions of the United Nations General Assembly and Security Council as well as those of the Non-Aligned States and the Organization of African Unity;

4. REQUESTS the Chairman of the Conference of Non-Aligned countries, within the framework of this important mission, to contact in the most appropriate manner the NATO countries and particularly the United States of America, Great Britain, France, Western Germany, Italy as well as Switzerland and specially Japan to ask them to put an immediate end to their assistance which directly or indirectly strengthens the regimes of colonial and racist oppression.

Exercise 2. After reading the samples given below, do the following:

- a) classify each as to type
- b) comment on the content
- c) analyze the vocabulary used
- d) tell what characteristics of the style you find in each sample
- e) find an example of a combination of several pronouncements into one sentence.

# 1. THE UNITED NATIONS DECLARATION ON THE RIGHTS OF DISABLED PERSONS THE GENERAL ASSEMBLY

MINDFUL of the pledge made by Member States, under the Charter of the United Nations, to take joint and separate action in co-operation with the Organization to promote higher standards of living, full employment and conditions of economic and social progress and development,

REAFFIRMING its faith in human rights and fundamental freedoms and in the principles of peace, of the dignity and worth of the human person and of social justice proclaimed in the Charter,

RECALLING the principles of the Universal Declaration of Human Rights, the international Covenants on Human Rights, the Declaration of the Rights of the Child and the Declaration on the Rights of Mentally Retarded Persons, as well as the standards already set for social progress in the constitutions, conventions, recomenda-

tions and resolution of the International Labor Organization, the United Nations Educational, Scientific and Cultural Organization, the World Health Organization, the United Nations Children's Fund and other organizations concerned,

RECALLING ALSO Economic and Social Council resolution 1921 (LVIII) of 6 May 1975 on the prevention of disability and the rehabilitation of disabled persons,

EMPHASIZING that the Declaration on Social Progress and Development has proclaimed the necessity of protecting the rights and assuring the welfare and rehabilitation of the physically and mentally disadvantaged,

BEARING IN MIND the necessity of preventing physical and mental disabilities and of assisting disabled persons to develop their abilities in the most varied fields of activities and of promoting their integration as far as possible in normal life,

AWARE that certain countries, at their present stage of development, can devote only limited efforts to this end,

PROCLAIMS this Declaration on the Rights of Disabled Persons and calls for national and international action to ensure that it will be used as a common basis and frame of reference for the protection of these rights:

1. The term "disabled person" means any person unable to ensure by himself or herself, wholly or partly, the necessities of a normal individual and/ or social life, as a result of a deficiency, either congenital or not, in his or her physical or mental capabilities.

2. Disabled persons shall enjoy all the rights set forth in this Declaration. These rights shall be granted to all disabled persons without any exception whatsoever and without distinction or discrimination on the basis of race, colour, sex, language, religion, political or other opinions, national or social origin, state of wealth, birth or any other situation applying either to the disabled person himself or herself or to his or her family.

3. Disabled persons have the inherent right to respect for their human dignity. Disabled persons, whatever the origin, nature and seriousness of their handicaps and disabilities, have the same fundamental rights as their fellow-citizens of the same age, which implies first and foremost the right to enjoy a decent life, as normal and full as possible.

4. Disabled persons have the same civil and political rights as other human beings; paragraph 7 of the Declaration on the Rights of Mentally Retarded Persons applies to any possible limitation or suppression of those rights for mentally disabled persons.

5. Disabled persons are entitled to the measures designed to enable them to become as self-reliant as possible.
6. Disabled persons have the right to medical, psychological and functional treatment, including prosthetic and orthetic appliances, to medical and social rehabilitation, education, vocational training and rehabilitation, aid, counselling, placement services and other services which will enable them to develop their capabilities and skills to the maximum and will hasten the process of their social integration or reintegration.
7. Disabled persons have the right to economic and social security and to a decent level of living. They have the right, according to their capabilities, to secure and retain employment or to engage in a useful, productive and remunerative occupation and to join trade unions.
8. Disabled persons are entitled to have their special needs taken into consideration at all stages of economic and social planning.
9. Disabled persons have the right to live with their families or with foster parents and to participate in all social, creative or recreational activities. No disabled person shall be subjected, as far as his or her residence is concerned, to differential treatment other than that required by his or her condition or by the improvement which he or she may derive therefrom. If the stay of a disabled person in a specialized establishment is indispensable, the environment and living conditions therein shall be as close as possible to those of the normal life of a person or his or her age.
10. Disabled persons shall be protected against all exploitation, all regulations and all treatment of a discriminatory, abusive or degrading nature.
11. Disabled persons shall be able to avail themselves of qualified legal aid when such aid proves indispensable for the protection of their persons and property. If judicial proceedings are instituted against them, the legal procedure applied shall take their physical and mental condition fully into account.
12. Organizations of disabled persons may be usefully consulted in all matters regarding their rights of disabled persons.
13. Disabled persons, their families and communities shall be fully informed by all appropriate means of the rights contained in this Declaration.

Resolution 3447  
Thirtieth session, 2433rd plenary meeting  
9 December 1975

## 2. CONSTITUTION OF THE ANC

### 1. NAME

The name of the organization shall be the African National Congress, hereinafter referred to as the Congress.

### 2. AIMS AND OBJECTS

The aims and objects of the Congress shall be:

- a) To unite the African people in a powerful and effective instrument to secure their own complete liberation from all forms of discrimination and national oppression.
- b) To promote and protect the interests of the African people in all matters affecting them.
- c) To strive for the attainment of universal adult suffrage and the creation of a united democratic South Africa on the principles outlined in the Freedom Charter.
- d) To support the cause of national liberation and the right to independence of nations in Africa and the rest of the world.

### 3. MEMBERSHIP

- a) Membership of the Congress shall be open to any person above the age of 18, who accepts its principles, policy and programme and is prepared to abide by its constitution and rules.
- b) Any person desiring to be a member of the Congress shall apply to the secretary of the nearest branch or to any member of the Congress authorised. Such secretary or member shall immediately submit the application for consideration by the local branch committee, or in the absence of a branch committee such application shall be made to the provincial executive committee within whose jurisdiction the applicant resides.
- c) The branch committee or provincial executive committees, as the case may be, shall have power to accept or refuse any application for membership submitted to it, provided that the acceptance or refusal of any application by any organ of the Congress shall be subject to review by the next higher organ.
- d) Upon any application for membership being granted by a branch committee or provincial executive committee, a membership card, signed by the Treasurer-General and endorsed by the secretary of such branch or provincial secretary, as the case may be, shall on payment of the prescribed subscription and subject to the result of any review instituted in terms of sub-clause (c) above, be issued to the applicant.

#### 4. ORGANIZATIONAL STRUCTURE

The Congress shall consist of the following organs:

- a) The National Conference, which elects the National Executive Committees.
- b) The Provincial Conferences, which elect the Provincial Executive Committees.
- c) The Regional Conference, which elects regional committees.
- d) The branch meetings, which elect a branch committee.

#### 5. DECISIONS

Subject to the rules and regulations of Congress

- a) Decisions of the National Conference and those of the National Executive Committee shall be binding on all members of lower organs of Congress.
- b) Decisions of a Provincial Conference and those of the provincial executive committee shall be binding on all members of lower organs of the Congress in the particular province concerned.
- c) Decisions of a regional committee shall be binding on those members and lower organs of the Congress whose branches are constituent parts of that regional committee.
- d) Decisions of a branch meeting and of a branch committee shall be binding on all members and generally.
- e) Decisions of the majority shall be binding on all members and those of higher organs shall be binding on lower organs.

#### 6. RIGHTS AND DUTIES

a) RIGHTS: A member shall have the right:

- i) To take part in the discussion and formulation of the policy of the Congress;
- ii) To criticise any official or decision of the Congress; such criticism shall be made to members of Congress or at a properly convened meeting of the members of the Congress;
- iii) To take part in the elections and to be elected to any committee, commission or delegation of the Congress, and
- iv) To submit proposals or statements to his branch and to his provincial executive committee.

b) DUTIES: A member shall have the duty:

- i). To take an active part in the work of his branch



- ii) To understand thoroughly and to carry out the policy, aims and programs of the Congress;
- iii) To raise the level of his understanding of the political, economic and social problems of South Africa.
- iv) To explain the policy and programs of the Congress to the people;
- v) To combat any propaganda which is detrimental to the interests of the Congress;
- vi) To observe discipline and to submit loyally to the decision of the majority or to decisions of the higher committee, and
- vii) To inform his branch committee before leaving his area, and to report to the branch secretary of the area to which he has moved.

3. Messrs. M. Worthington & Co., Ltd., Oil Importers, c/o Messrs. Williams & Co.; Ship Agents, 17 Fenchurch Street, London, E. E.,  
Englad Dear Sirs,

Re: 9500 tons of Edible Oil under B/L Nos:  
2732, 3734, 4657 m/t Gorky ar'd 16.07

In connection with your request to start discharging the above cargo first by pumping out bottom layer 1' -2' deep into barges and then to go on with pumping the rest of the cargo into shore tanks I wish to point out the following.

As per clause of the Bill of Lading "Weight, quantity and quality unknown to me" the carrier is not responsible for the quantity and quality of the goods, but it is our duty to deliver the cargo in the same good order and conditions as loaded, it means that we are to deliver the cargo in accordance with the measurements taken after loading and in conformity with the samples taken from each tank on completion of loading

Therefore if you insist upon such a fractional layer discharging of this cargo, I would kindly ask you to send your representative to take joint samples and measurements of each tank, on the understanding that duplicate samples, jointly taken and sealed will be kept aboard our ship for further reference. The figures obtained from these measurements and analyses will enable you to give us clean receipts for the cargo in question, after which we shall immediately start discharging the cargo in full compliance with your instructions.

It is, of course, understood that, inasmuch as such discharging is not in strict compliance with established practice, you will bear all

the responsibility, as well as the expenses and or consequences arising there from, which please confirm.

Yours faithfully,

C. I. Shilov

Master of the m/t Gorky

2:38 p.m.

#### 4. SWAPO FOREIGN POLICY

SWAPO holds high the banner of international anti-imperialist solidarity. In pursuance of anti-imperialist solidarity, the movement has resolved:

- a) To work in solidarity with other national liberation movements and other anti-imperialist, progressive and peace loving forces throughout the world with a view to ridding Namibia, the African continent and mankind of colonialist and imperialist domination.
  - b) To support and promote the ideals of unity of Africa as provided for in the Charter of the Organization of African Unity.
  - c) To work in close cooperation with all progressive governments, organizations and popular forces for the total emancipation of the African continent.
  - d) To fight against all manoeuvres, from any quarter, that are aimed at a reactionary solution which is contrary to the realization of a total and genuine liberation of Namibia and
  - e) To foster and strengthen the anti-imperialist unity amongst the national liberation, world socialist, progressive and peace loving forces in order to eliminate all forms of imperialism, colonialism and neo-colonialism.
2. The Foreign Relations Secretariat of SWAPO is urged upon to streamline our foreign missions in different parts of the world for an intensified diplomatic offensive aimed at exposing the current South Africa colonial manoeuvres designed to impose a puppet confederation of Bantustans on our people. This offensive is to be carried out along the following lines:
- a) Strive for comprehensive publicity about the fact that the South African puppets, now gathering at the Turnhalle circus, have no mandate or support from the Namibian population for their collaborationist role.

- b) expose the attempts by certain Western governments to give international publicity to the Turnhalle puppets by extending invitations to these puppets and by giving publicity to the puppets' treacherous views on radio, television and in the press; it must be made clear that this publicity is being orchestrated behind the scenes by the South African government and its big business public relations lobby –the South African Foundation.
- c) strengthen our anti-imperialist international solidarity with the socialist countries, working class movements of the capitalist countries, liberation support organizations, and friendly governments and ordinary people.
- d) heighten the campaign to isolate South Africa from every possible source of support, of acceptance of comfort or of contact with the rest of the world because of its illegal occupation of Namibia and its institutionalised race oppression at home.
- e) this heightening campaign is aimed at the following aspects of international contacts:
  - 1) financial and commercial
  - 2) professional and sporting
  - 3) cultural and academic
  - 4) diplomatic and tourist;
- f) make it abundantly clear to the world that SWAPO will never stop the armed and political struggle until Pretoria meets the following pre-conditions:
  - 1) South Africa must publicly accept the right of the Namibian people to independence and national sovereignty.
  - 2) South Africa must publicly announce that Namibian territorial integrity is absolute and not negotiable in any quarter.
  - 3) All political prisoners must be released including Herman ya Toivo and many other leaders and colleagues on Robben Island and elsewhere.
  - 4) All political exiles, of whatever political organization, must be allowed freely to return to their country without fear of arrest or victimisation.
  - 5) South Africa must commit herself to the removal of her police and army and stop using Namibia as a base for aggression against neighbouring, independent African countries.
  - 6) Any constitutional talks on the future of Namibia must take place under United Nations supervision and should aim at the holding of free elections in Namibia under United Nations supervision and control.

- g) reiterate our stand that SWAPO shall under no circumstances accept the South African plan to impose on our plan a weak and fearful confederation of Bantustans, a confederation which will be incapable of contradicting neo-colonial orders from Pretoria.

### Exercise 3. Independent study.

Analyze one of the documents below keeping in mind the following

- a) the type of document
- b) the use of terms and clichés
- c) the specific compositional patterns

### Suggestions:

- a) The "Declaration of Independence of the United States" found in the book *Integrated English Practice 4*
- b) Any sample of official documents in *Sputnik* or *The Unesco Courier*

Exercise 4. After reading and analyzing the following excerpts, to the following:

- a) classify them into functional styles and substyles
- b) point out the features of the style/substyle present in the excerpt
- c) Point out and classify all the EM's and SD's you find.

1. The two boats started off in the dark. Nick heard the oar-locks of the other boat quite a way ahead of them in the mist. The Indians rowed with quick choppy strokes. Nick lay back with his father's arm around him. It was cold on the water. The Indian who was rowing them was working very hard but the other boat moved further ahead in the mist all the time.

"Where are we going, Dad?" Nick asked.

"Over to the Indian Camp. There is an Indian lady very sick." (E. Hemingway)

2. As it presents itself to direct experience, the earth can be physically described as a ball of rock (the lithosphere), partly covered by water (the hydrosphere) and wrapped in an envelope of air (the atmosphere). To these three physical zones it is convenient to add a biological zone. (the biosphere).

3. 14 Supporter of Lule Slain in Uganda

Kampala, Uganda, June 12 (UPI) - Fourteen supporters of Youssef Lule, the former president of Uganda who was to return from exile

tomorrow, were killed in and around the capital today while chanting slogans in support of the ousted leader. Hundreds of Baganda tribemen, meanwhile, walked and rode toward the Entebbe airport for the expected arrival of Mr. Lule, who was president of Uganda after the overthrow of Idi Amin last spring but who was himself ousted in June.

4. A thing of beauty is a joy forever.

Its loveliness increases; it will never

Pass into nothingness; but still will keep

A bower quiet for us, and a sleep

Full of sweet dreams, and health, and quiet brething. (J. Keats)

5. I have already informed you of the singular passion of this nation for politics. An Englishman, not satisfied with finding, by his own prosperity, the contending powers of Europe properly balanced, desires also to know the precise value of every weight in either scale. To gratify this curiosity, a leaf of political instruction is served up every morning with tea: when our politician has feasted upon this, he repairs to a coffeehouse, in order to ruminate upon what he has read, and increase his collection; from thence he proceeds to the ordinary, inquires what news, and treasuring up every acquisition there, hunts about all the evening in quest of more, and carefully adds it to the rest. Thus at night he retires home, full of the important advices of the day; when lo! awakening next morning, he finds the instructions of yesterday a collection of absurdity or palpable falsehood. (O. Goldsmith)

6. Ben. (with a frightened glance toward the door on right) She don't never speak to me no more – jest looks at me's if she didn't know me.

The Steward. She don't know no one – but him. She talks to him – when she does talk – right enough.

Ben. She does nothin' all day long now but sit and sew – and then she cries to herself without makin' no noise.

I've seen her.

The Steward. Aye, I could hear her through the door a while back. (E. O'Neill).

7. Need a secretary?

Call Paris 622 53 86 Marie Gilmert

Recruitment Consultant since 1973

8. War Risk Clauses

1. The master shall not be required or bound to sign Bills of Lading for any blockaded port or for any port which the Master or

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